A CONTEMPORARY STUDY OF MUSICAL ARTS

Informed by African indigenous knowledge systems

Volume 1

The root – Foundation

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 1

Author: Meki Nzewi
Music typesetting & illustrations: Odyke Nzewi
Reviewer and editor: Christopher Walton
Copy editor: Hester Honey
Music instrument illustrations: Themba Simabine
Proofreading: Chérie M. Vermaak
Book design and typesetting: Janco Yspeert

ISBN 978-1-920051-62-4

© 2007 Centre for Indigenous Instrumental African Music and Dance (Ciimda)
First edition, first impression
All rights reserved

Production management: Compress www.compress.co.za

Contents

Introduction vii

MODULE 101: Musical structure and form 1

UNIT 1 – Review of the elements of music writing 3
- TOPIC 1 Symbols for writing music 3
- TOPIC 2 Graphic representation of pitches 6
- TOPIC 3 Identifying and writing intervals or steps 9
- TOPIC 4 Measurement of musical time 16

UNIT 2 – Components, structure and form of a melody 20
- TOPIC 1 Aural and visual features of a melody 20
- TOPIC 2 The structure of a melody 21

UNIT 3 – Tone/pitch order, scale system and keys 31
- TOPIC 1 Tone order 31
- TOPIC 2 Scale system 33
- TOPIC 3 Keys 34

MODULE 102: Factors of music appreciation 47

UNIT 1 – Factors of music-knowing and music appreciation in indigenous African cultures 49
- TOPIC 1 Pulse in African music 49
- TOPIC 2 Music and dance relationship in African musical arts 51
- TOPIC 3 Cultural sonic preferences 52
- TOPIC 4 Cultural rhythm 52
- TOPIC 5 Psychical tolerance 53

UNIT 2 – Creative listening 54
- TOPIC 1 Matching melodies 54
- TOPIC 2 Improvising/extemporizing on a shared primary melody 60

UNIT 3 – Analytical perception 62
- TOPIC 1 Reproducing and analyzing rhythm statements 62
- TOPIC 2 Reproducing and analyzing melodic themes 69
- TOPIC 3 Reproducing and analyzing melorhythmic themes 71
- TOPIC 4 Identifying intervals 71

UNIT 4 – Technical reproduction of received sound 73
TOPIC 1 Hearing, reproducing and writing rhythm patterns 73
TOPIC 2 Hearing, reproducing and writing melodies 74
TOPIC 3 Hearing, reproducing and writing melorhythmic themes 74
TOPIC 4 Hearing, reproducing and writing intervals 75

MODULE 103: Music instruments 77

UNIT 1 – Approach to identifying music instruments 79
TOPIC 1 Classification of music instruments 79

UNIT 2 – Types of membranophone 81
TOPIC 1 Single-headed, open-ended membrane drums 81
TOPIC 2 Kettledrums: mortar-shelled, single-headed drums 83
TOPIC 3 Double-headed membrane drums 85

UNIT 3 – Types of idiophone 87
TOPIC 1 Slit drums 87
TOPIC 2 Xylophones 88
TOPIC 3 Lamellaphone/finger piano 90
TOPIC 4 Bells 91
TOPIC 5 Rattles, shakers and friction rasps 93
TOPIC 6 Plosive tubes – aero-idiophones 95
TOPIC 7 Clappers and castanets 96
TOPIC 8 Calabash drums 97
TOPIC 9 Stamping sticks and poles 97

UNIT 4 – Types of aerophone (wind instruments) 98
TOPIC 1 Flutes 98
TOPIC 2 Reed instruments - clarinet and oboe 100
TOPIC 3 Pitch pipes and whistles 101
TOPIC 4 Horns and trumpets 102
TOPIC 5 The musical pot 103
TOPIC 6 Mirlitons 104
TOPIC 7 Spinning blades (bull roarer) 105

UNIT 5 - Types of chordophone (string instruments) 107
TOPIC 1 Monochords – single-string instruments 107
TOPIC 2 Lutes 109
TOPIC 3 Lyres 110
TOPIC 4 Harps 111
TOPIC 5 Zithers 112

UNIT 6 - Evaluation 114

MODULE 104: Music and society 115

UNIT 1 – Communal regulation and organization of musical arts 117
TOPIC 1 Regulation of musical arts 117
TOPIC 2 Scheduling of event-music and music-events 122
TOPIC 3 Organization of musical arts groups 129

UNIT 2 – Ownership of music 134
TOPIC 1 The origin and ownership of a musical arts piece/style/group 134
TOPIC 2 Ownership in the contemporary music scene 137
TOPIC 3 Movement of music styles 139

MODULE 105: Research project 143

UNIT 1 – Research orientation 145
TOPIC 1 Preparation for field work 145
TOPIC 2 Field technique 151
TOPIC 3 Choosing a research subject 156
TOPIC 4 Environmental soundscape 158

UNIT 2 - Field investigation 159
TOPIC 1 Literature survey 159
TOPIC 2 Hints on conducting a field investigation 161

MODULE 106: Musical arts theatre 165

UNIT 1 – Re-creating children's music in drama and movement 167
TOPIC 1 Motivating creativity 167

UNIT 2 – Class theatre projects 169
TOPIC 1 Organization of a theatre project – the production team 169
TOPIC 2 Class production project – dramatic improvisation 175
TOPIC 3 Class production project – dramatization in mime or danced drama 176
TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet 177

MODULE 107: School songs technique 179

UNIT 1 – Vocal music methods 181
TOPIC 1 Developing proper singing habits 181

MODULE 108: Performance 191

UNIT 1 – Study of solo and accompaniment instruments 193
TOPIC 1 Approaches to education on performance 193
TOPIC 2 Literacy approach to the study of indigenous music instruments 194
TOPIC 3 Instruments of specialization 204

GENERAL EVALUATION: Ethnomusicological process in music education practices in Africa 206

VOLUME 1

INTRODUCTION

The dry wood in a people's environment cooks the food they need for nourishment.
To understand others enriches one's own.
Igbo maxims

Need

Modern literacy education in African music has hitherto focused more on observed context studies. The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content and contextual practices have not been much discerned or integrated. Much needed in contemporary education, then, are integrative studies and literature materials that represent the intellectual base of the knowledge owners and creators, and which will ensure cognitive understanding of the indigenous musical arts systems of Africa.

There is as yet no comprehensive, learner-centred book that fosters African indigenous knowledge perspectives and rationalization about the musical arts. The concern over the years has been for the production of research-informed books for modern, systematic education in African musical arts that derive in essence from the original African intellectual perspectives about the sense and meaning of music – indigenous to contemporary. Such books would enable discussion and research of the theoretical content, the philosophical and psychological foundations of creativity and practice, the nature and principles of musical arts theatre, and the historical process.

The five volumes of the musical arts study series (the first three of which are progressive levels of study) address the pressing need for learning texts informed by the indigenous African musical arts systems that target tertiary education. The texts incorporate knowledge of conventional European classical music as they relate to the unique features of African musical arts thinking and theoretical content. The contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with original intellectual integrity to African as well as global scholarship discourse and knowledge creation.

CIIMDA appreciates the collaboration of Professor Christopher Walton who reviewed and edited Volumes 1 and 2 of this series.

Background

The five volumes of *A contemporary study of musical arts* derive from 36 years of research and analytical studies in African musical arts – indigenous to contemporary. Sixteen years of practical research and advancement activities were undertaken in the Ama Dialog Foundation, Nigeria from 1983 to 1999. Subsequent research undertakings in southern Africa as a staff member of the Music Department, University of Pretoria, from 2000, with funding from both the National Research Foundation (NRF) of South Africa, and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), funded by the Norwegian Foreign Office, have informed the series. The series further derive from my intensive creative and performance involvement in both indigenous and modern ensembles (modern African classical as well as popular), the teaching of African music, also the creation (dialogue and composition) and production of musical arts theatre in tertiary institutions, as well as considerable practical education workshop activities (theory and practice of African drum ensemble music) in Africa and Europe.

> *A travelled mind gains more profound knowledge enrichment than a home-stuck mind, although a vague traveller (into other people's knowledge systems) sheds sense of self.*
> Igbo maxim

Research

Activities in some of the Modules in the *A contemporary study of musical arts* series compel personal and group research as well as intellectual discourse. The essence of research is to stimulate self-mental illumination and intellectual growth, which will in turn contribute to knowledge advancement that will benefit the individual, others and humanity anywhere. Humanly research has always been the bedrock of African indigenous knowledge creations and advancements, and is essential for the construction and practice of the philosophy of humane living, globally, in contemporary times. The activities learning methodology emphasized in these module series involves students in acquiring knowledge through personal research inquiry, participation and analysis of the known, that is the musical arts knowledge system within the students' cultural imagination and realistic life experiences. The methodology adopted in the discussions, representations, interpretations and illustrations in the series has not been conceived to conform to the scholarly convention of literature survey and discourse as well as bibliographical shopping. This approach is for reasons of exigent redemptive cause direly needed in modern African scholarship environment. The concern is to focus without exogenous impositions and arguments on what is considered critical knowledge that expounds indigenous African intellectual authority, and which could help in forming original thinking among modern Africans in the contemporary scholarship emporium. The lecturers and the students are urged to conduct independent research for additional knowledge in the module themes, from field research as well as published and unpublished literature – books, manuscripts and documents available in accessible libraries

and archives – needed to compare, dispute, substantiate, argue and expand the discussions in the book series. Hence we are concerned here with valid African indigenous epistemology rather than the discussion of published literature irrespective of perspicacity, substance or knowledge perspective.

> *We debase the moral foundation of our contemporary human systems when we devalue and de-virtue our indigenous musical arts systems.*

Organization

The series is in five volumes designed for the study of the musical arts in the Music Departments of colleges and universities in Africa in particular. The eight module titles for Volumes 1, 2 and 3 discuss the same knowledge concepts progressively as follows:

Module 101/201/301 series – Music structure and form
Module 102/202/302 series – Factors of music appreciation
Module 103/203/303 series – Music instruments
Module 104/204/304 series – Music and society
Module 105/205/305 series – Research project
Module 106/206/306 series – Musical arts theatre: The content is roughly the same for the three volumes on the rationale that productions in institutions of higher learning should involve all members of a Department of Music, working together as a production team, or in production teams, irrespective of year of study
Module 107/207/307 series – School songs technique
Module 108/208/308 series – Performance

Volume 3 has two additional modules:

Module 309 – African musical arts and historical process
Module 310 – History and literature of Western classical music

A module is sub-coded into unit themes developed as lecture topics that are broken down into steps of study.

Volume 4 of the series is a collection of essays in indigenous music, dance and drama that could enrich perception on issues in musical arts scholarship for students and researchers engaged in disciplinary specialization. It includes specialist discussions on dance and authentic African drama.

Volume 5 is on modern African classical drumming as an instrument of specialization for contemporary concert performances. It contains repertory for solo drumming, drum and voice/saxophone/trumpet duos, and inter-cultural drum ensemble works.

Some specific knowledge items recur across the volumes and modules to furnish additional perspectives or explicatory insights.

Volume 1 further takes into account the fact that education in the musical arts in contemporary Africa has been hitherto modelled on the mental and material resources of

European classical music. Most music students in Africa who are admitted to study music in tertiary institutions may be deficient in the borrowed theory and practice of Western music on which curricula are based, and may have no theoretical knowledge or practical experience at all of African indigenous music knowledge systems. Even for learners with an adequate background of European classical music education and practice, there is little awareness about the fact that strong theoretical formulae and philosophical issues inform creativity and performance in the African indigenous musical arts system.

A teacher who does not learn from interaction with learners is not an educator;
A parent who does not learn from children at play is not an adult mind;
Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge.

MODULE 101
Musical structure and form

UNIT 1 – REVIEW OF THE ELEMENTS OF MUSIC WRITING 3
TOPIC 1 Symbols for writing music 3
TOPIC 2 Graphic representation of pitches 6
TOPIC 3 Identifying and writing intervals or steps 9
TOPIC 4 Measurement of musical time 16

UNIT 2 – COMPONENTS, STRUCTURE AND FORM OF A MELODY 20
TOPIC 1 Aural and visual features of a melody 20
TOPIC 2 The structure of a melody 21

UNIT 3 – TONE/PITCH ORDER, SCALE SYSTEM AND KEYS 31
TOPIC 1 Tone order 31
TOPIC 2 Scale system 33
TOPIC 3 Keys 34

Review of the elements of music writing

TOPIC 1 Symbols for writing music

STEP I

Music is organized movement of sound in time and space. This movement of musical sound has length (duration) and height (depth). The length can be measured in terms of the time that elapses between successive sound impulses called **notes**.

The height can be measured as the vertical distance, in levels of sound (interval), between different music notes that are heard together or successively.

The measurement of music time, that is, the duration of the various units of musical sound can be represented in symbols that are specific for writing music. Cultures that have traditions of writing music have devised symbols for representing durations of music sound. Although Africa has vast and varied music traditions as old as the continent's human history, there is, so far, no extant evidence of a system of writing music indigenous to any African society. If African music traditions, especially with respect to modern original compositions, must be documented in permanent forms, a system of music writing is essential. It is logical to adopt the existing conventions in writing music relevant to the features of musical sounds and practices that Africa shares with other music cultures of the world. More adequate systems of music writing suitable for certain peculiar features of African musical thoughts and practices need to be devised, tested and standardized. Effective studies of African music structures and forms in the modern music milieu demand that the skill to write and read the music must be acquired.

STEP II

We shall first refresh our minds about the conventional terms and symbols used in representing musical sound in visual, written form. In doing so, we shall recall as well as sing the memory aids already recommended for such terms and symbols.

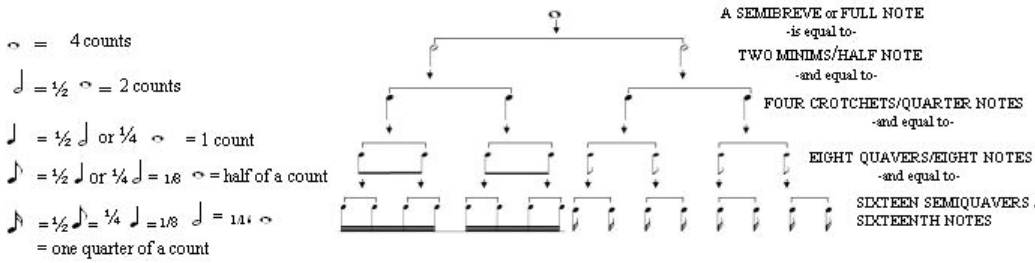
The movement of music in time is called **rhythm**:

When music moves in time
We dance the rhythm of sound

The symbols used for visually representing rhythm, the movement of music in time and/or space, are called notes:

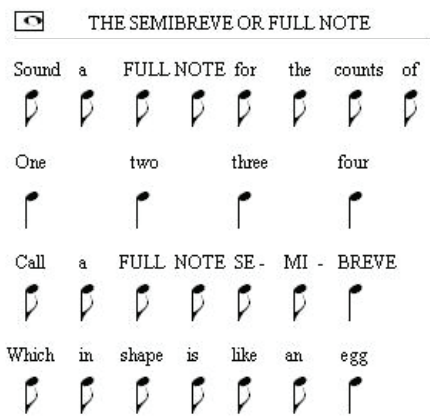
Rhythm moves unseen as sound;
Sound is seen and read as notes.

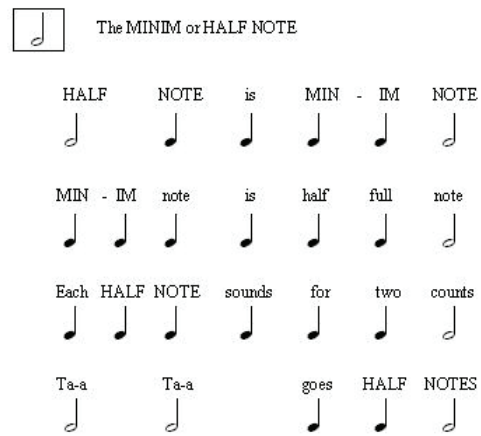
The following is a chart of the relationships between various durations of notes commonly used for representing rhythm in musical writing:

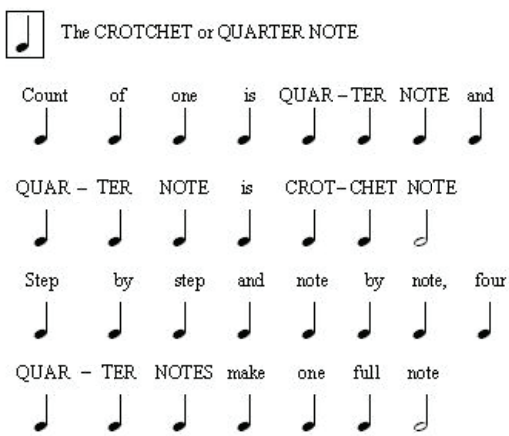


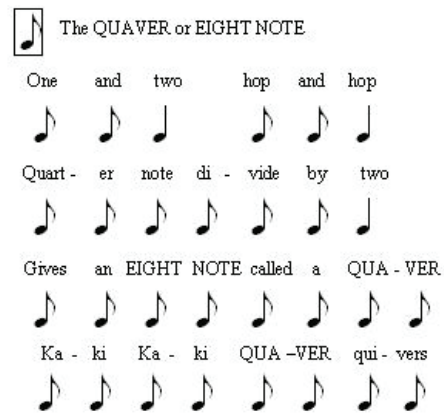
[Note that the stems of the notes could be written up or down.]

The following memory aids will help in knowing the symbols as well as their durational values. Reproduce them vocally to the rhythm patterns indicated.



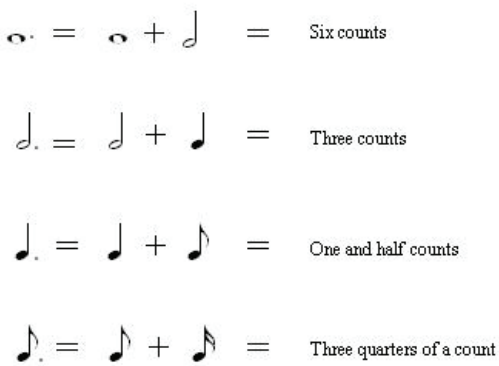






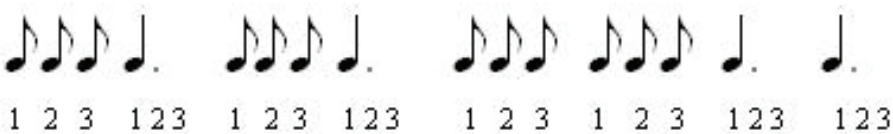
STEP III

A dot placed immediately after any musical note increases the durational value of the note by half of its normal value, thus:

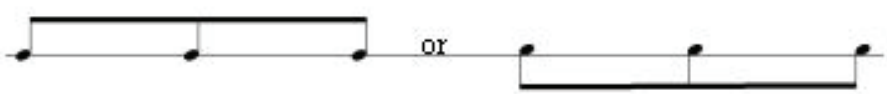


In the indigenous music of African societies a dotted crotchet, is often perceived and moved to as one count in a musical movement that gives the feeling of four counts, thus:

In a European classical music that is moving in dotted crotchet notes, the quaver note is treated as the unit of count, thus:



Note that when the three notes that make a dotted crotchet note are sounded separately in the time of one basic beat or count, the three quavers can be linked together with a bar up or down, thus:



STEP IV

The **bar line** is a vertical line used to mark off, into equal groups of count, the patterns of a musical movement in time. An example is music divided into groups of four equal counts, each of which is the value of a crotchet or a dotted crotchet:

or

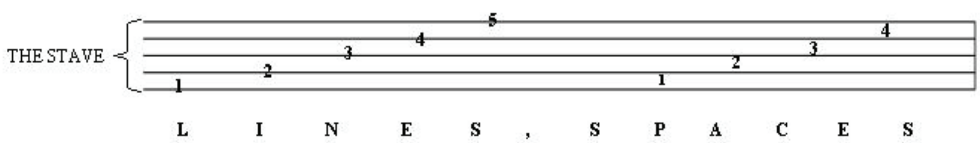
STEP V *Evaluation*

Clap the rhythm of the memory aids. Then clap and say the texts to rhythm. If you can now say the memory aids to rhythm, attempt to make up your own songs based on the texts and rhythms combined. Draw the bar lines. Note the strong and weak beats in the vocal reproduction of the texts to rhythm. The strong and weak beats will guide you in putting in the bar lines.

TOPIC 2 Graphic representation of pitches

STEP I

The movement of levels of musical sound up and down in space results in musical pitches in melody instruments or levels of tone in melorhythm instruments. These can be represented visually. Human cultures with traditions of musical writing have devised different systems of representing graphically the movement of music in space and time. Most vocal melodies as well as some instrumental melodies in Africa are constructed on definite pitches. Definite pitches can be represented in the conventional system of musical writing as notes drawn on lines and spaces. This conventional system is based on an arrangement of five horizontal lines enclosing four spaces. The five lines and four spaces joined together are known as the stave.



The counting of the lines and spaces always starts from the bottom line or space, upwards.

Women and young boys normally have higher sounding voices than men. In writing music **clefs** are the signs used to indicate whether the music has been written for high or low voice register.

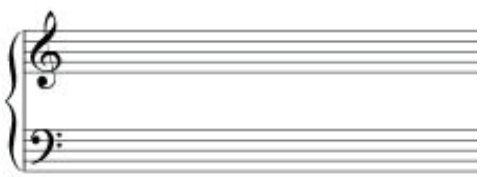
Music for high voices, vocal and instrumental, is written on a stave that carries a clef sign called the **treble clef**. The clef sign is always drawn at the beginning of a stave before the music is written.

TREBLE CLEF SIGN

When music is written for low or deep voices, vocal and instrumental, the sign used to indicate this at the beginning of a stave is called the **bass clef**, and is drawn thus:

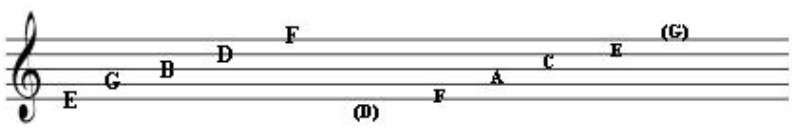
BASS CLEF SIGN

When music is written for performers in the two voice registers, the treble clef and the bass clef are joined together with a vertical line, thus:



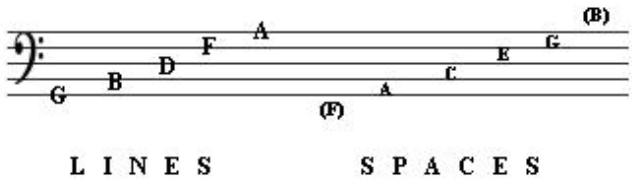
STEP II

The first seven letters of the alphabet, A, B, C, D, E, F, G, are used to identify the lines and spaces of a clef consecutively. The letter names of the lines and spaces are not the same for the treble and bass clefs. The letter names of the lines and spaces in the treble clef are:

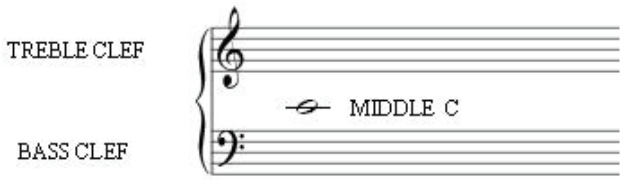


L I N E S **S P A C E S**

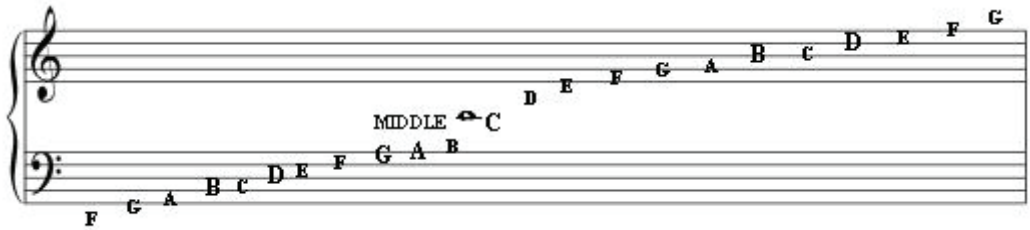
and for the bass clef:



When the treble and bass clefs are joined for purposes of writing music spanning the low and high registers, we can read the lines and spaces continuously from one clef to the other, up or down. The note that links the letter names of the lines and spaces from the bass clef to the treble clef is written on an additional line between the joined two clefs. **Ledger lines** are the additional lines on which musical notes that sound higher or lower than the lines and spaces of a clef are written. The note on the ledger lines linking the bass and treble clefs in a continuous movement, up and down, of musical pitches is called the Middle C. It is a note common to the two clefs:



The reading of notes on the two clefs will then be as follows:



The following memory aids will help in identifying the letter names of the lines and spaces in the treble and bass clefs, reading up from the bottom line or space.

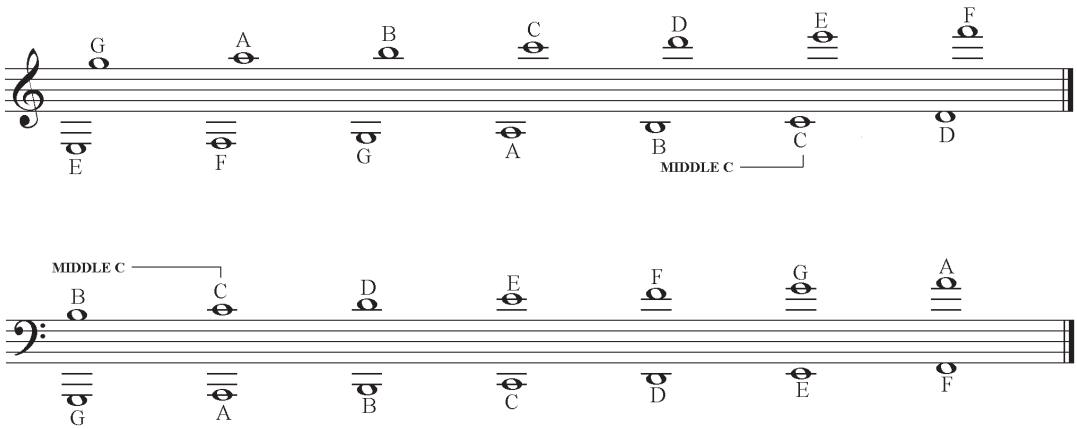
Treble clef

Lines:	Every Good Boy Deserves Favour
Spaces:	F A C E (Face)
	Drawn Game is used for the spaces below and above the clef.

Bass clef

Lines;	Good Boys Deserve Favours Always
Spaces:	All Cows Eat Grass
	Fine Boy is used for the spaces below and on top of the bass clef.

Ledger lines can be added for the purposes of reading musical pitches above or below the clefs. The letter names of ledger lines must follow a continuous reading of the letters A, B, C, D, E, F, G.

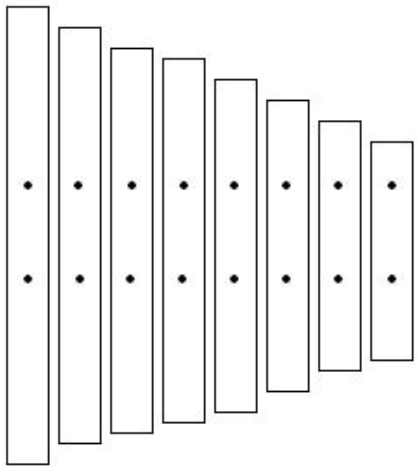


TOPIC 3 Identifying and writing intervals or steps

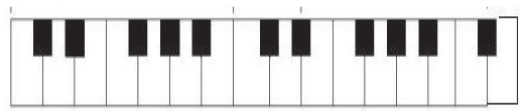
STEP I

Music sound moves up and down in space. The levels of organized sound are called **pitches** or **tones**. The vertical distance (height) between any two pitches or tones is called an **interval**. Intervals are at times visually displayed in the construction of musical instruments that have more than one independently sounding unit or component. Each sounding component represents one fixed pitch higher or lower than the components adjacent to it.

Examples of such instruments are the xylophone and the Western classical piano.



A xylophone



A piano

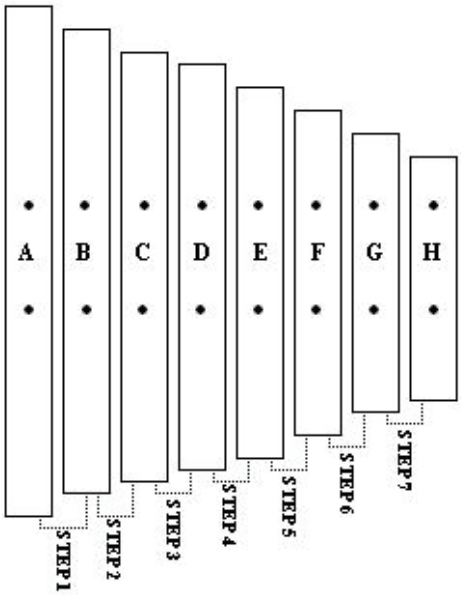
The vertical distance between any two adjacent sounding components is a movement of one **step**. But the quality of a step in terms of the narrowness or wideness of the interval of sound between the component notes varies from one instrument to another. It may also vary between the successive sounding components of the same type of instrument found in two different musical cultures. Similarly, the quality of intervals that are common in the music of culture areas vary. Hence the sound of the music of a culture area can be often distinguished from the music of another culture.

STEP II

Many music cultures in Africa have the xylophone. African xylophones come in many sizes, shapes, materials, technological details and number of pitches (component slabs). All the xylophones found within a culture group are likely to have the same number of slabs/keys, and the same quality of interval between corresponding slabs/keys of the same type or species of xylophone. Between culture groups, however, the quality or sizes of intervals between corresponding slabs of similar looking xylophones could vary.

We can now use the xylophone to illustrate what we mean by steps and intervals in the organization of music pitches as well as the notes for music production in a culture group.

Fig. 1 An African xylophone



The letter H in the illustration represents the smallest slab/key. A is the largest. The sound of H will be the highest in pitch because the area and weight of material that vibrates to produce sound when struck are the least. The sound of A will be the lowest or deepest because it has the largest vibrating area and weight. The musical pitches produced on the xylophone are graded from the lowest to the highest or vice versa. And by looking at a xylophone, we can tell which pitch is higher or lower in sound than the other. But we cannot tell the exact difference in height of sound or amplitude until we play and hear the sounds. An exact difference would, however, be expected where a specie of xylophone has been mass-produced in a factory using precision measurements and materials. The smallest physical as well as visual distance between the movements of musical pitches on the xylophone should ordinarily be the distance between any two slabs. This we can refer to as the physical movement of one step. A to B is one step; A to C is two steps; A to D is three steps; A to E is four steps. D to H is also four steps. G to H is one step; A to H is seven steps etc. We can start counting the step from any pitch level, moving either way, up or down.

Note that, visually, the distance between pitches on a keyboard instrument such as the xylophone or piano moves on a horizontal plane. When we hear the sound of such movements, the distance between pitches is on a vertical plane, that is, the height of sound up and down from a starting pitch. On the xylophone, the horizontal movement of playing from A to B is heard as a movement of one step in the height of sound. It is emphasized that this height of sound between any two slabs is not always the same. In other words, the interval, i.e. the height of the sound of one step, is not always the same. When the size of the interval between all the adjacent slabs on an instrument is exactly the same, we have what is called an *equi-toned* or *equi-spaced* intervallic system. On a modern keyboard instrument such as the piano or the accordion we call it a Well-Tempered system. On a string instrument, it is

always possible to produce either an equi-toned or a Well-Tempered movement of musical steps. But, in practice, performers produce only the intervallic scheme of the scale system preferred by a music culture area or a specific composition. In African musical traditions, an equi-toned system of musical steps is also found.

The intervallic distance, i.e. height of sound, between any two sounds that are of different pitches can be measured. Hence in a culture group, the height of sound between any two corresponding keys of a xylophone, for instance, is constant even when constructed by different instrument technologists. Indigenous instrument technologists and performers already know the culture's relative arrangement of intervals between steps of music movement. They depend on their ears to achieve this constant during construction or the tuning process that is undertaken before a performance. Modern instrument makers depend on precision measurement instruments to achieve exact pitch levels and intervals.

Note that different qualities or tone colours of sound produced by different music instruments, called **timbre**, can have the same pitch. For instance, the human voice, a horn, a guitar string, a flute and a xylophone could all be used to produce the same pitch or level of sound. But the qualities or tone colours of sound will be different. Hence it is possible for somebody away from the source of sound to distinguish which instrument is producing the sound. The different physical characteristics of the materials used as well as the peculiarities of construction and sound production result in the different qualities of the same level of sound that distinguish music instruments.

For the initial exercises and illustrations in identifying and determining the heights between musical pitches, called intervals, it is advisable to use only one source of sound, be it a xylophone, a finger piano, a string instrument, a flute, a horn, an organ etc. For the purposes of visual illustration of the movement of pitches in space, use the xylophone, the finger piano or a bottle chime, whichever is available or can be constructed in a given location.

With Fig. 1, we have explained that the movement from one slab to another adjacent to it is the movement of one step. The xylophone that we find in a culture group may or may not contain all the basic pitches available for making music in the culture. The number of pitches on any music instrument in a culture group can be determined and numbered from pitch number one for the lowest, to pitch number "n", where "n", which is H in the illustration (Fig. 1 on page 11), represents the highest number of pitches or notes either possible on the instrument or preferred for music-making. It is possible that a culture group may not use all the musical pitches possible on an instrument for any reason. We must bear in mind that some cultures count musical notes or pitches from the lowest to the highest while other cultures start counting from the highest pitch and moving down.

All steps found in an instrument or a music culture are not always the same height of sound, as we have noted. We can further illustrate this as follows:

Let us assume that "x" is the smallest unit of musical step, i.e. the smallest sonic height between pitches available in a music culture group. Also, let us assume that the xylophone in Fig. 1 contains all the musical notes and steps available in that culture group, i.e. in all the music produced by the human voice and other pitched instruments. Further, let us take three music culture areas, M, N and P, that have the same number of notes, i.e. eight pitches, for music production as illustrated with the xylophone in Fig. 1. We may then find that in

culture M, the value of the one step from A to B is x, whereas in culture N it is 2x, and again x in culture P. B to C could be 3x in culture M, 2x in culture N, and x in culture P. We can now go on to plot arbitrary sizes of the steps of the intervallic structures of the notes used for making music in the hypothetical three culture areas.

Table 1. Steps of musical movement – values of intervals (in pitch units of x)

	Culture M	Culture N	Culture P
Step 1. From note A to note B	x	2x	x
Step 2. From note B to note C	3x	2x	x
Step 3. From note C to note D	2x	2x	2x
Step 4. From note D to note E	x	2x	x
Step 5. From note E to note F	3x	2x	x
Step 6. From note F to note G	2x	2x	2x
Step 7. From note G to note H	x	2x	3x
	13x	14x	11x

We therefore find that the total range of steps or pitches in culture M covers a height of 13 units of musical intervals, culture N uses a total range of 14, while culture P has 11. We also find that cultures M and P have irregular, though different, structures for choices of successive steps of musical movement in space – intervals of successive musical pitches/notes that constitute the xylophone scale. Culture N has an even or equi-tonic structure, the value of which is 2x, i.e. two times our standard unit of measurement.

We have already stated that different culture groups prefer different numbers of notes or pitches from which to select the notes found in any music produced within them. It is not all the notes available in a culture's normative scale that must be used in any one musical item or type. Table 1 goes further to remind us that even where musical cultures have the same numbers of notes and steps for musical production, each culture group could have a different structural arrangement for the sizes of the intervals between steps of musical movement in space. The characteristic sound of a given music culture derives from the number of pitches and steps as well as the nature of the structure of the intervals making up the range of notes.

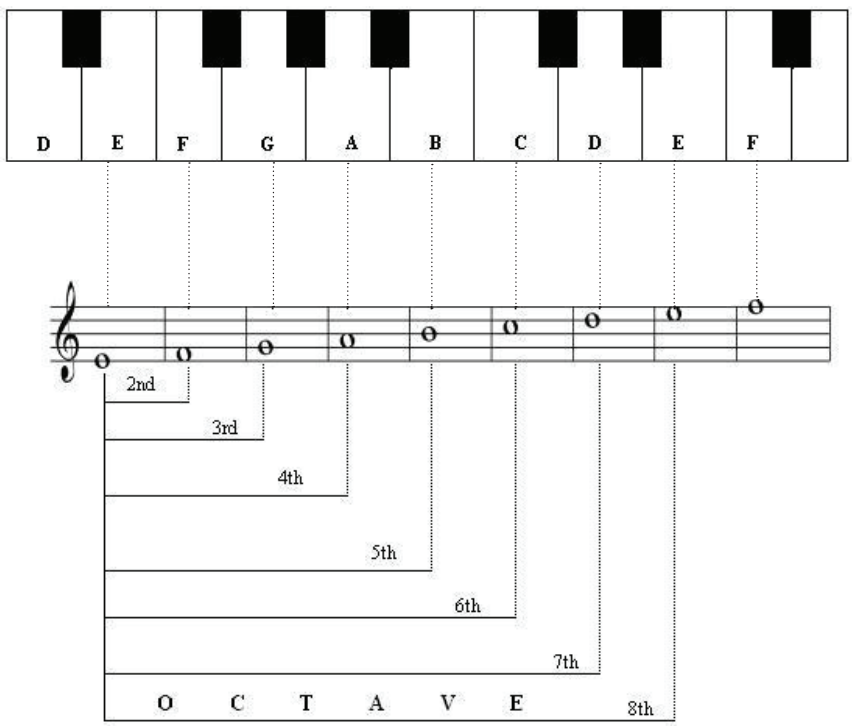
There are two kinds of intervals in musical sound. When two pitches or notes are sounding together, the size of the interval between the two pitches furnishes a peculiar quality of simultaneous sound that is called a **harmonic interval**. When two different pitches sound one after the other, they are sounding at different points in a melodic movement, and the height of sound between the two pitches sounding consecutively is called a **melodic interval**.

STEP III

In the conventional system that we have adopted for modern music writing in Africa, intervals are visually and graphically represented as the distance in pitch between the successive lines and spaces of a clef. Musical notes written on these lines and spaces therefore carry the exact pitches assigned to them in the treble or bass clef. For the purposes of calculating the interval between any two notes sounding simultaneously or consecutively, we regard any one of the two notes as the **starting point** or the **root**. The distance in pitch between a line and the adjacent space, i.e. the movement of one step, gives the interval of a second.

In conventional music writing, the following intervallic sizes are available, using the line E as the starting point in the treble clef. (Note that any line or space can be used as the starting point for calculating intervals.)

Fig. 2 Intervals in conventional music writing related to the piano



A musical step is not always the same size or quality of sound in every musical culture, as we have already stated. For instance, the interval of a second, which we regard as the size of the step between two adjacent pitches of musical movement, is not always the same height in sound. Even in the conventional or Western classical music tradition in which qualities of intervals are standard, there are two sizes of an interval of a second, for instance. As a matter of fact, there are two sizes to every interval in Western classical music.

In the classical music tradition, the smallest size of interval, or the narrowest step of musical movement in space, has a distinctive quality of sound that is called a half tone or a semitone. In music writing we represent it as a distance or height in pitch of a minor second. It then follows that two semitones make one full tone or, simply, a tone. This is measured as a distance or height in pitch of a major second.

The following chart gives the terms for the sizes of the intervals used in Western classical music writing:

Table 2. Chart of sizes of intervals

Number of Semitones or Tones		Size of Interval
One Semitone	=	a **minor second**
Two Semitones or one full Tone	=	a **major second**
Three Semitones or one and a half Tones	=	a **minor third**
Four Semitones or two Tones	=	a **major third**
Five Semitones or two and a half Tones	=	a **perfect fourth**
Six Semitones or three Tones	=	an **augmented fourth**
Six Semitones or three Tones	=	a **diminished fifth**
Seven Semitones or three and a half Tones	=	a **perfect fifth**
Eight Semitones or four Tones	=	a **minor sixth**
Nine Semitones or four and a half Tones	=	a **major sixth**
Ten Semitones or five Tones	=	a **minor seventh**
Eleven Semitones or five and a half Tones	=	a **major seventh**
Twelve Semitones or six Tones	=	an **octave**

Note: An Augmented 4th interval is the same quality of sound as a Diminished 5th. But in graphic representation they are written differently.

STEP IV *Evaluation*

1. Procure a xylophone or a finger piano from your culture area. Sound the slabs one after the other. The sonic impression of a slab is called its pitch. Give numbers to the pitches, starting from the lowest to the highest or from the highest to the lowest, depending on whether your culture calculates music pitches from low to high (left to right, visually) or vice versa. Reproduce the pitches vocally as you sound them. Next, starting from the lowest, No. 1 pitch, sound every two adjacent slabs one immediately after the other. Note the intervallic size of each step as you sing the two pitches.
   - Which two adjacent pitches (movement of one step) give the smallest size of interval?
   - Which two adjacent pitches give the widest interval?
   - Using the smallest interval as the unit of measurement for the xylophone or finger piano, plot the sizes of the intervals from the lowest two slabs to the highest two.

2. If another xylophone or finger piano from the same or another culture group is available, and has a different structure of intervals, plot the sizes of the intervals using the same procedure as in Exercise 1.
   - Compare the organization of the intervals of the two xylophones or finger pianos.
   - Are the narrowest intervals the same size for the two instruments?
   - Are the widest intervals of the same quality?
   - Which two adjacent slabs have the narrowest interval in the two instruments?
   - Which two adjacent slabs have the widest intervals?
   - Add up, and note the total range of intervals available in the xylophones/finger pianos from the same or different culture group/s.

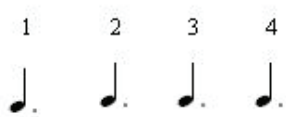
TOPIC 4 Measurement of musical time

STEP I

In the music of most African peoples, and indeed in the music of various world peoples, there are points of stress or emphasis in the movement of musical sound in time. When these points of stress occur at regular intervals of count or time, it becomes possible to measure, as well as divide, the entire span of the music statement or presentation into periods of equal duration in time.

We started this review of our background knowledge of the elements of music writing by counting time. We shall now go on to identify the various groupings of music time, based on the occurrence of regular points of stress. A very common grouping of musical counts is into measures of four equal counts. There are two structures and corresponding feelings of the four-counts grouping of musical time. The first is the structure that is common in the music of African cultures south of the Sahara. In this structure, each unit of four counts is internally subdivided into three equal shorter portions. This gives a special feeling of three equal fast counts or motions within a unit of the four equal, regular counts. If we now give each of the three equal subdivisions of one count the note value of a quarter note we can represent the four regular counts in a measure as follows:

Fig. 3a



Further internal structures could be:

Fig. 3b

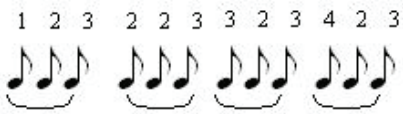


Fig. 3c

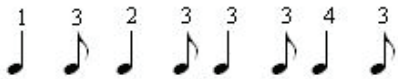
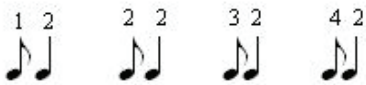
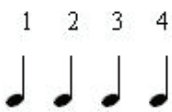


Fig. 3d



In the other internal structure of four counts per measure, which is common in Western classical music such as hymns, and which is also found in the traditional music of African cultures, the value of one count is a quarter note.



STEP II

Regular measures of musical movement are felt as regularly recurring stress patterns in music. For purposes of music writing and interpretation, we mark out such regular measures of equal numbers of counts with vertical strokes called **bar lines**.

Fig. 4a

Fig. 4b

Bar lines divide a musical movement into measures of equal counts. Thus the length or duration of each of the examples above is four measures. We also call a measure a **bar**.

A piece of music that is organized in measures of equal counts has a **time signature**. A time signature tells us how many basic counts, regular stress points or **pulses** occur in a musical measure as well as the value of each basic count or pulse. In the examples above, 4a has four counts or pulses per bar, and the value of each count is a dotted quarter note. Thus the total number of pulses is twelve, and the value of each is an eighth note or a quaver. Hence the time signature is 12/8, i.e. twelve of eight notes (1/8), in a bar, or 12 x 1/8 = 12/8, called the twelve/eight time signature, also called compound time.

In 4b, there are four basic pulses or notes, and the value of each is a quarter (1/4) note or 4 x 1/4 = 4/4. It is called the four-four time signature or common time.

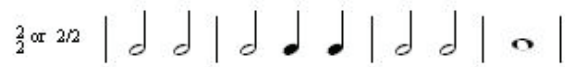
We can now write 4a and 4b above, indicating the appropriate time signatures at the beginning of the musical writing.

Fig. 5a

Fig. 5b

Another time signature commonly found in the music of African culture groups is 2/2, i.e. two of half notes. It is called the duple time or two-two time signature.

Fig. 6



The two-two time signature has the same basic counts as the four-four, but gives a feeling of two basic movements or pulses in a bar, whereas the four-four gives a feeling of four basic movements (pulses) in a bar. Other time signatures are 3/4, i.e. three of quarter (1/4) notes in a bar and 6/8, i.e. six of eight (1/6) notes in a bar. The 6/8 time signature is, however, more commonly found in European folk dances.

Fig. 7a

Fig. 7b

The more common time signatures, therefore, are 12/8, 4/4, 2/2, 3/4 and 6/8. The time signatures more commonly found in African music are 12/8, 4/4, 2/2 and 3/4 in that order of occurrence.

In rare instances, one comes across modern music compositions that exhibit irregular stress patterns. Such music is said to have an irregular metric organization. When such music is written down, we can indicate the time signatures in every bar in which a change of stress pattern occurs:

Fig. 8

It is important to note that this irregular grouping of stress structure in music is not found in indigenous African music. It is artificial, and contrived by modern composers who experiment with individualistic inventions in music expression. There could be instances of an African performer of personal music engaging in musical doodling, vocal or instrumental, without attention to regular metric organization. Such private musical activity is not intended for others to participate actively as involved listeners or co-performers. Otherwise, it could be *rubato* style music expressions in the process of tuning an instrument.

The bar lines in Fig. 8 do not divide the music into equal measures of time. Rather they are used to mark irregular points of stress. Hence there is no single time signature for the entire musical statement.

A double bar line in music writing marks the point of final rest. This could be the end of a complete music theme/statement, sections of a composition or the end of a complete composition.

STEP III *Evaluation*

1. Clap all the music examples used to illustrate the various time signatures in this topic. For training in feeling the pulse, it is advisable to keep the pulse with the foot (sitting) or feet (stepping) while clapping the internal structure of a music movement.
2. Attempt to clap Fig. 8 by using the eighth note as the unit of count throughout while emphasizing the stress signs. Note the feeling as compared to the other exercises with a regular time signature.
3. Sing some tunes from your culture group, and try to identify the time signature by feeling and keeping the pulse for each item.

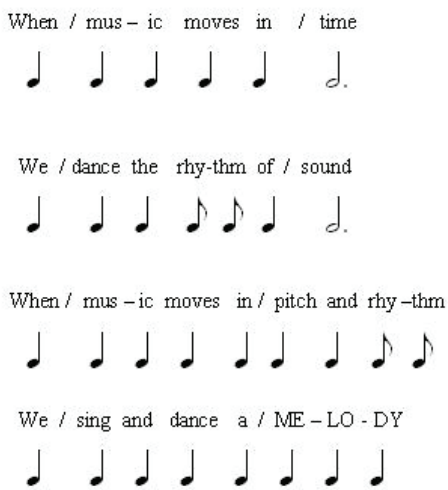
Components, structure and form of a melody

TOPIC 1 Aural and visual features of a melody

STEP I *Definition*

The movement of music sound in time (rhythm) and space (intervals or levels of pitch) is known as **melody**. We can also say that the combination of note values and pitches organized in musical time constitutes a melody.

Memory Aid:



STEP II

A melody is sound with four-dimensional qualifications. That is, it is sound that is distinguished by four essential interacting features, which enable its perception and analysis. A melody has length, breadth, volume (depth/loudness) and colour (tone quality of the source of sound). The first two dimensions are structural, that is, they have features that can be perceived in terms of size and organization. The other two dimensions are mainly affective. That is, we discuss them in terms of how we perceive their qualities.

The length component of a melody, which is structural, can be analyzed in terms of its lineal organization or the pattern of notes in time. This is the rhythmic structure with an overall or sectional time span.

The breadth component of a melody can be analyzed in terms of the vertical movements (up and down) of notes in space. This implies the successive organization of the movement of notes from one level of sound to the next, called the intervallic structure and pitch range of a melody.

The volume (depth) can be analyzed in terms of how the variation in the level of loudness or softness of the sound we hear helps us to appreciate the structural components of the melody.

The tone colour can be described in terms of the peculiar texture or quality of sound that enables us to identify the kind of instrument that is producing the melody.

We can then further define melody as sound of some definite length that is produced on a music instrument, which is organized as a combination of notes, values and pitch levels, and produced with feeling. A melody has other qualifications. It should have a beginning and an end. Hence we talk of definite length. When the end of a melody gives us a feeling of rest, we have a complete melodic statement. But when the point at which a melodic movement stops gives us a feeling of suspense or anticipation, the melody is incomplete. We regard it as a section of a whole. We therefore naturally expect that another section or other sections are required to complete its sense as a finished melody. A melodic statement can be made up of two or more sections, which add up to give a whole. Such sections are known as phrases.

TOPIC 2 The structure of a melody

STEP I

A melody has been discussed as a complete unit of musical statement or made up of sections, which may be incomplete on their own, and are called phrases, that is, semi-independent parts of a melodic statement.

The most common melodic structure is the two-part structure, that is, a melodic statement made up of two interdependent phrases. There are varieties of this melodic structure. Some varieties are peculiar to culture groups/areas/regions. We shall now identify the more common African melodic structures, using graphic and music illustrations.

The responsorial structures

The response style of melodic construction is very common, and widespread in African indigenous cultures. It usually involves a distinct solo voice and a chorus that both interact in a performance to realize a complete melodic statement. We must bear in mind that the solo and the chorus could be of human voices, music instruments, or a combination of both. A solo and chorus structure could also be performed by a single voice or on a single instrument such that the performer who does the solo section also replies to it. Species of the responsorial structures that have been identified in African music include the following:

Fig. 9a Solo call (short question) and chorus statement

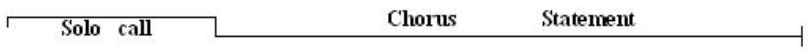


Fig. 9b Solo statement and chorus answer

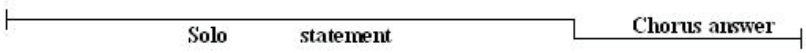
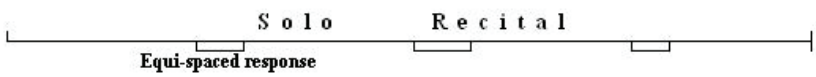


Fig. 9c Responsorial style proper – Solo statement and chorus repeat

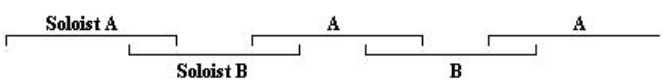
Note: The chorus could repeat the solo statement exactly or with slight melodic or/and rhythmic alterations often intended to give a more restful or emphatic ending.

Fig. 9d The equi-spaced response structure



In the above structure there is a freely flowing, through-composed solo recital, which is punctuated at regular points in time with constant short chorus insertions. The result is that every time the chorus comes in, we could have two musical events (two vocal lines) happening together.

Fig. 9e Counter-phone or double interlocking solos



In the above structural arrangement two soloists take turns in stating variations of a melodic statement. Each one usually starts before the other finishes. This results in an interlocking-phrase structure.

Choral (non-responsorial) style
The melody is made up of sections (phrases), and is performed by everybody in the group together. There is no soloist distinguished from the rest of the group.

Raconteur or story-singing style
This style features a free-flowing, through-composed recital of a story in song or song and recitative (speech melody) by a solo performer. There may or may not be chorus support in any form.

STEP II

In Step I Fig. 9a, b and c, a second solo voice could sing a short melodic figure at the end of the solo part before the chorus comes in. This short melodic link, which calls in the chorus responses, is know as the *cue solo*, that is, an additional solo voice that calls in the chorus.

Fig. 10

In the same examples of two-sections structure, one section could start before the other section completes its part. This is called *overlapping*. Overlapping occurs in a number of ways. We shall represent these graphically:

Fig. 11a The soloist could overlap the chorus.

Fig. 11b The chorus could overlap the solo.

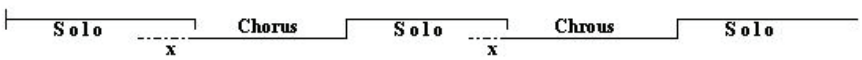


Fig. 11c The cue-soloist could overlap the principal soloist.

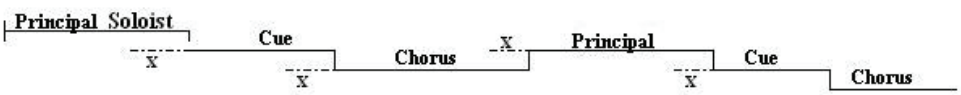


Fig. 11d The chorus could overlap the cue soloist.

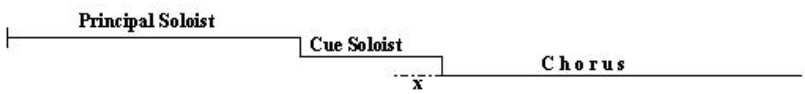


Fig. 11e There could be multiple overlapping entries.

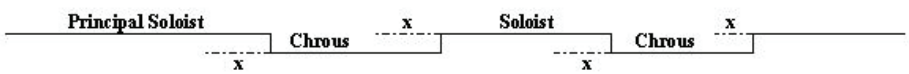
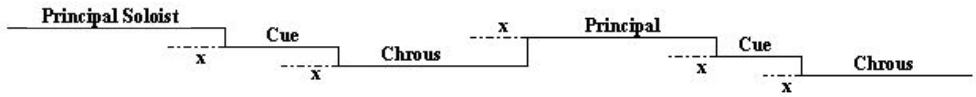


Fig. 11f



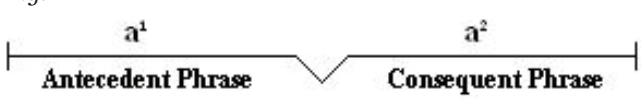
An overlap could be the beginning of the solo or chorus section, as the case may be. It could also be a kind of interjection or preparatory sonic figure before the actual solo or cue or chorus section proper starts at the end of the preceding section. Note that the counter-phone structure in Fig. 9e is a double-overlap structure.

STEP III *The two-phrases or complementary phrases structure*

This is the melodic structure that characterizes most Western classical music melodies as well as hymn tunes. It is equally found in the indigenous music of Africa. In this structure, a complete melodic statement is made up of two phrases that balance each other as shown in Fig. 12. The first phrase is called the fore-phrase or the antecedent phrase, and ends on a restless note. We say that it is suspended or that it ends on a melodic question. The second part is called the consequent phrase or the after-phrase. It ends on a note that gives the melody a feeling of completeness or finality or closure. Hence we say that it is a resolution of the antecedent phrase.

This is a very different melodic conception from the solo question and chorus response structures, which have other non-musical but philosophical and psychological rationalizations in the African musical world. Question and answer is a basic interactive philosophy of music that provides group energy or solidarity for an individual to emerge. It also makes music a communal intercourse or discourse. The African responsorial style divides the performers into two distinct but interdependent groups, whereas in the two-phrase structure the melody is stated by one voice, which could be an individual or one unified group.

Fig. 12



Note that the antecedent and consequent phrases may start alike and end differently. The antecedent phrase ends on a suspension, while the consequent phrase ends on a resolution. On the other hand, the two phrases could have different features but still complement each other. The complementary phrase-structure could characterize a section of an overall responsorial structure.

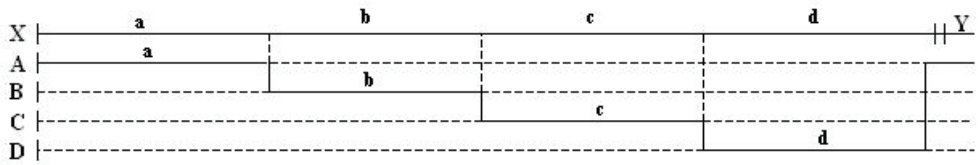
STEP IV

The single phrase theme is a melodic statement that is complete on its own, and cannot be broken up into coherent smaller phrase units.

STEP V *The unilineal relay structure*

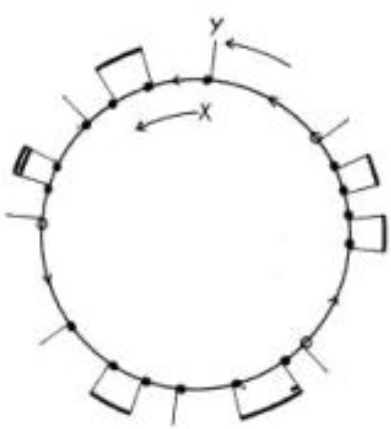
In the relay melodic structure, a complete melodic theme is shared by more than two voices. Note that when we talk about *voices*, we mean both human and instrumental lines of music.

Fig. 13 Take a melody, the length of which is XY



Four voices, A, B, C and D sing sections a, b, c and d to produce the complete melodic statement. The performance is similar to what happens when a team is running a relay race in sports. A common feature of the relay structure is that by the time the last voice, D, has taken its turn, and handed back the melodic "baton" to the starter or the first melodic leg, A, a texture of four musical lines has emerged. This is because in the unilineal relay structure a voice does not necessarily get off the track, i.e. keep quiet, as such after "running" its section of the melodic distance. A performer who has taken his section continues to make up supplementary melodic or rhythmic sound. This would be a *fill-up* pattern that does not compete or obscure the ongoing primary melodic line. The fill-up pattern or phrase then becomes a supplementary musical line that adds to the overall thickness and richness of the musical texture produced by the team of performers who are collaborating to produce a single significant musical statement. This means that by the time the first cycle of the essential melody has been stated, there may be four lines of musical events that will be happening all the time. But at any point, the movement of the essential melodic line is always the dominant voice. Each voice that takes over the "baton" stresses its section of the musical "track" above the fill-up patterns. The diagram in Fig. 13 can now be represented as a circle.

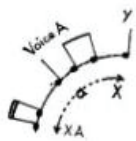
Fig. 14a



The melodic cycle is a musical relay race that starts at point X, and ends at point Y, where X and Y are the same point, but represent different periods in the time of a musical event. When the musical time Y, is reached after a distance round the circle, the race is repeated all over again as X marks the next sequence in the uninterrupted musical time. The cycle could be repeated many times.

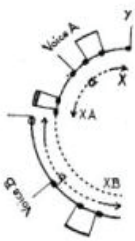
We can now share out the primary melodic circle to four voices, and represent the features of the musical event from the start of the song "race" to the time every voice has taken a turn.

Fig. 14a i



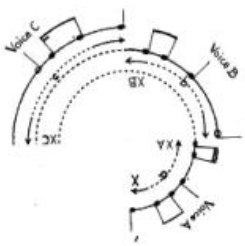
Voice A starts the melodic race, and does its section of the cycle, figure "a", which is a musical distance of X to XA.

Fig. 14a ii



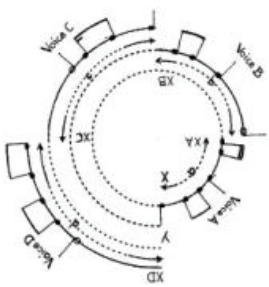
Voice B takes over the melodic "baton" from A at XA, and does its section "b". But A continues trotting musically along the melodic track with a fill-up pattern (broken lines) that supports B's continuation of the musical race to XB without obscuring B's primary contribution.

Fig. 14a iii



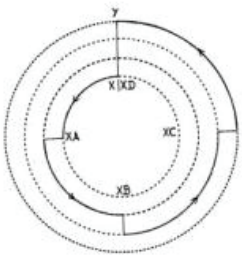
At point XB, voice C takes over from B, and continues the ongoing primary melodic statement to point XC. Meanwhile, B joins A in trotting musically alongside C. Both are now providing two independent fill-up patterns to produce three lines of simultaneous musical events in which track C becomes the focus of melodic interest.

Fig. 14a iv



At point XC, voice D now does the finishing lap that completes the statement of the first cycle of the primary melody. But there are now four voices sounding altogether . Three of the voices are of subordinate interest, and belong to A, B and C who continue enriching the sound with fill-up patterns along the melodic distance. At the same time each is standing by to take over the melodic "baton" again at the exact location and time along the melodic circle assigned to it.

Fig. 14a v



At XD, the finishing line of a cycle, which is also the musical time Y in the musical distance X to Y, A takes over to start the second cycle in an uninterrupted performance time. By this second cycle all the four voices are now involved in musical action, each contributing at his/her discretion, a personal creation that enriches the thickness as well as energy of the musical sound whenever it is not carrying an essential section of the significant melody.

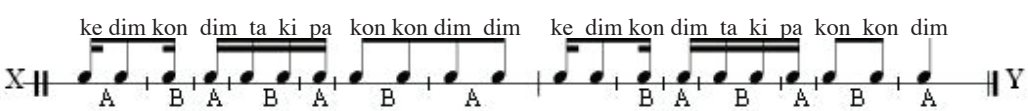
At any point along the track we are able to determine which voice is carrying the primary melodic baton. The musical thickness of the four musical runners contributing to the total, gross effect of the sound we hear is called the *texture* of the music. We find that in this structure of melodic statement four voices are working successively in cooperation to give us a unit of melodic line or theme, that is, the primary or significant melody. Hence it is a unilineal relay structure.

STEP VI *Unilineal interlocking structure*

Another unilineal structure is that in which two or more voices weave in and out of a melodic track to yield the primary theme. We shall illustrate this with two drummers who are inter-relating to produce a unilineal interlocking melorhythmic structure.

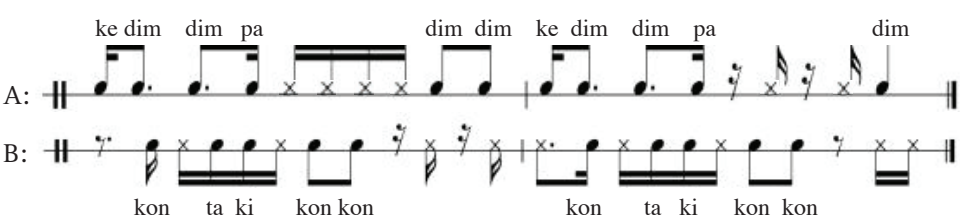
The two performers are playing identical membrane drums of different sizes, and correspondingly, different primary tone levels. The larger drum, A, which has a deeper sound, produces three primary tones that can be reproduced vocally as in African indigenous music conventions as *ke*, *dim* and *pa*. The smaller drum, B, produces three lighter or higher primary tones, which we can reproduce vocally as *kon*, *ta*, *ki*. The full melodic statement that they collaborate to produce while playing simultaneously is a melodic distance in the time XY. When sung in drum melody called melorhythmic singing, the melodic statement that now results from the human voice simulating drum singing gives the following sound pattern:
Ke dim kon dim ta ki pa kon kon dim dim ke dim kon dim ta ki pa kon kon dim

Fig. 15a



Independently, each drum plays:

Fig. 15b



We note again that, as is common in African musical practice, the statement XY is a musical circle that recurs in cycles, that is with internal alterations which do not obscure the significant sound. Each cycle could, therefore, be a variation of the primary theme written above. Observe that in the independent parts, Fig. 15b, there are additional musical movements marked with an asterisk sign carried by the time symbols, e.g. x x x x. In African musical practice, when two or more performers are combining to produce a unilineal structure, a performer does not always keep silent after contributing her/his share of a primary theme. She/he plays fill-up patterns that do not compete or confuse the perception of the primary theme. The fill-up or supplementary patterns, which could constitute a musical phoneme, become elements that enrich the overall sound texture.

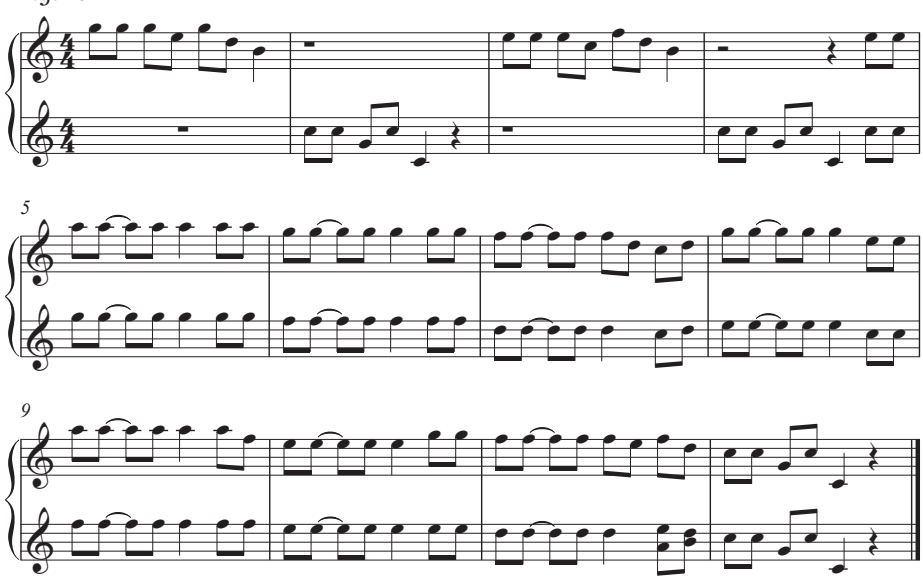
In Fig. 15, we have illustrated one cycle of the musical statement. In subsequent cycles of a performance there are bound to be aesthetic variations of the primary statements. The musical elements that offer a variant of the same known basic theme furnish an index of aesthetic appreciation in African music. The variation process is an important aspect of development in an African music performance event. Thus African music is never monotonous to a cognitive and perceptive listener. What occurs in African music theory is not a repetition of a given theme, rather a subtle, internally contained elaboration of a recurring thematic essence. Hence an Africa-sensitive listening intellect is imperative for perceiving the compositional structure and aesthetic in African indigenous music systems.

STEP VII

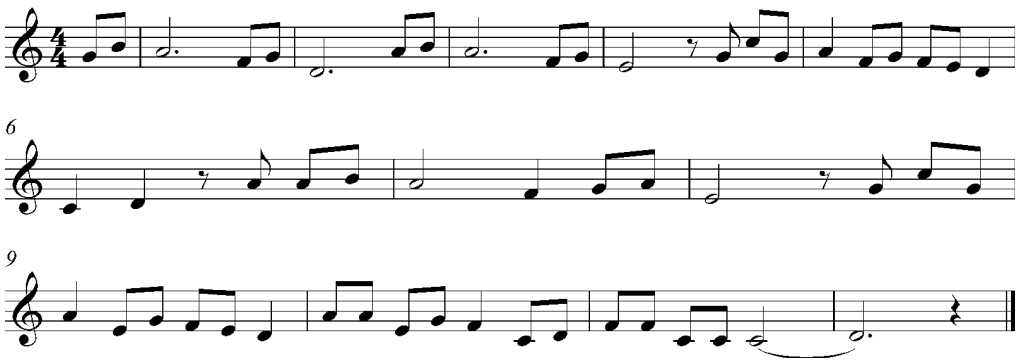
There are other complex melodic structures. These are extended in form and configuration, and may incorporate the basic structures identified above, and include:

1. Combination of solo and response structures with chorus sections (Fig. 16).

Fig. 16



2. The *phrase cluster* structure. In this structure, several phrase units are strung together to construct an extended melodic composition to a point of full stop or rest. Fig. 17 has



seven phrases making up the full melodic theme.

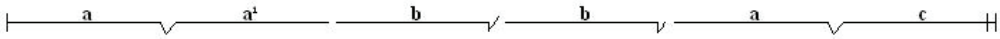
Fig. 17

3. The *verse form*. The verse form, which characterizes European hymn tunes, uses the complementary phrase structures to build up the melody line of a stanza.
4. The *through-composed* melodic form could combine any of the structures discussed above in an extended melodic composition commonly favoured by story singers.

STEP VIII *Evaluation*

1. Sing or play indigenous melodies common in the location of your institution. Sing each item a couple of times in exactly the manner it is normally performed. Break it up into natural sections or phrases in order to determine whether it belongs to any of the melodic structures discussed in this Topic area. If it has a different structure altogether, represent this diagrammatically, and add it to your knowledge of indigenous melodic structures. Do the same with examples of melodies from other culture areas.
2. Sing a hymn tune. Determine the phrases. A significant hymn tune has melodic phrases that carry the lyrics of a stanza. A complete melodic statement should then be a melodic setting of a full stanza of the text. Sing the phrases one after the other. Determine:
   - Which phrases give a feeling of suspension or holding your breath?
   - Which phrases give a feeling of resolution, breathing down or closure?
   - What is the relationship between a suspended phrase and the following phrase that resolves it – are they sounding alike but with different endings, or are they sounding different while complementing each other?

- How many suspended phrases and resolutions are there in the complete hymn tune? If the antecedent (suspension) and consequent (resolution) phrases are not balanced, draw a diagram of the structure of the hymn tune. For instance, the hymn, Ancient and Modern number 135, (Tune, Petra 77.77.77) has the following structure:



Note: "a1" is the same sound as "a", with a modification at the end to give a feeling of resolving "a".

Fig. 18

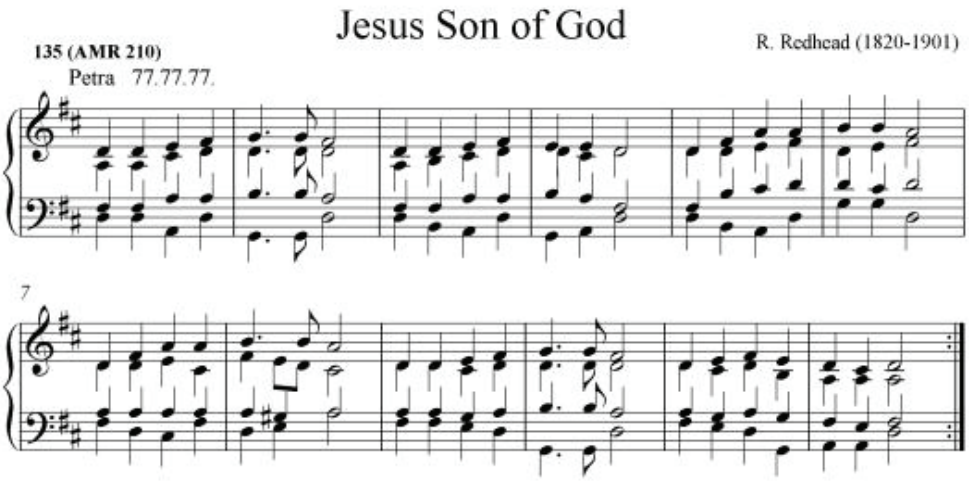
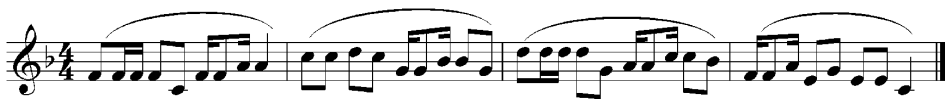


Fig. 19



3. Perform the relay structure of Fig. 19 for four voices. Sing the complete melody such that everybody knows it. Then choose the voice "runners", and assign sections to them. As soon as the "runners" perfect the exchange of the melodic "baton", each should be encouraged to create fill-up patterns to support the primary melody. If the voices are human, sing the melody to vowel sounds or make up a text in the local language or dialect or English. Note that the primary melody is also known as the theme shared by four voices, even though the texture of the final outcome of the exercise has four voices performing at the same time.

Tone/pitch order, scale system and keys

TOPIC 1 Tone order

STEP I

We have discussed that we perceive the movement of musical sound in two simultaneous dimensions: time and space. It is possible for music to move only on one structural plane – the time dimension that deals with the rhythm of music. Then we say that it is moving in *monotone*, i.e. one level of sound all the time. When this monotone has no clearly perceivable pitch we say that the music movement is percussive even if there are perceivable stress points. Rhythmic clapping can give us such percussive musical sounds. In any case, in the African rationalization of sound categorized as music, such movement of sound must have rhythmic organization, regular or irregular.

We are reminded that we also perceive sound as moving up and down in space. That is, to move through levels of pitch over performance time. When such movement of music in space is at the same time organized in the time dimension, and each successive pitch is definite, then we have a melody. The human voice or a flute produces melodies. And we can say that melody is musical pitches organized on a rhythmic framework.

STEP II

There could equally be movement of sound in organized time and space in which the pitches are not well defined. There are perceivable levels of sound spectrum or elusive tones as a result of the nature of the object producing the sound. The sound so produced is musical even though the instrument is neither intrinsically percussive nor definitely melodic. An instrument that produces such elusive or undefined levels of tone is called a melorhythm instrument, which produces melorhythmic tunes. That is, a melodic thought that is essentially rhythmic. We can further define melorhythm as the tuneful conception and production of a rhythmic musical statement. Examples of melorhythm instruments include open-ended membrane drums, wooden slit-drums and clapperless bells, the pitches of which are not precise.

STEP III

On a percussion instrument, therefore, we cannot produce music with more than one level of tone. But on melody and melorhythm instruments, more than one level of pitch/tone is always possible. There is a limit, however, to the number of tones/pitches that can be produced on an instrument. We find that by the nature of the properties of musical sound, there is always the lowest note, the foundation note on a music instrument. When we start from this foundation note to produce, progressively, the higher notes above it, we find that at a point we begin to duplicate at a higher level of sound the notes we have heard before. When a note is duplicated at a higher level, we call the bass note the fundamental, and its duplicate at another pitch level, the *octave*. Compare this to a man and a boy singing the same level of sound. The man's voice will sound in octave relationship with the boy's. When we reach the octave of the lowest, fundamental, note on an instrument we may begin to duplicate at the higher, octave level, the other pitches that we have already heard before. We continue to regard the lower notes as the fundamentals of the duplications at higher, octave levels.

STEP IV

The sounding components determine, structurally, the number of possible pitches or tones on some instruments. Each component produces only one pitch/tone when played. An example that we have already discussed is the xylophone in which the number of pitches possible is determined by the number of slabs.

A music culture area may decide not to exploit the entire range of the definite pitches available or possible on a music instrument for its musical needs. In such an instance, the limitation on the number of pitches used is imposed by the culture, and not by the tonal capabilities of the instrument. The successive order of pitches preferred by a culture on an instrument with a wider range of possibilities of pitches reflects the intervallic scheme of the music typical of the culture. An example of instruments with an elastic range of pitches from which a culture area chooses the pitches found in its musical compositions, is a string instrument.

Some other music instruments have a range of tones out of which a culture derives only the tone levels necessary for its sonic or tonal communications. An example of such music instruments that are tonally flexible is the open-ended membrane drum.

In all the above instances, the successive pitches preferred by a music culture area exhibit a constant intervallic scheme in all the instruments of the same type. We then find that a music culture uses a fixed intervallic scheme between successive pitches to construct melodies on all the instruments and musical products characteristic of the culture area.

STEP V

The number of pitches that a culture has rationalized for a music instrument type gives the tone-order for the particular instrument type or species. Thus we can say that an instrument on which only seven tones are possible within a culture has a septatonic (seven) tone-order.

The tone-order, which we can also term the note scheme, defines the number as well as pitch quality of the successive notes from the lowest pitch to its duplication at the octave if duplication occurs. In instances where a culture does not feature the concept of the octave, the tone-order/note scheme will be the range and arrangement of all the notes found on an instrument or the melody of a song. The tone-order on an instrument gives the range of notes, including octave duplication, as the case may be, available for composing music to be played on it. It is possible that an item of music intended for the instrument could use fewer, but never more, notes than are contained in its tone-order and the octave duplications. Similarly, a music culture area exhibits a range of tone-order with a characteristic intervallic scheme for the successive pitches. These are used for composing music that is melodically as well as harmonically characteristic of the culture. Any piece of music could then use fewer but not more than the number of notes including octave duplications characteristic of the culture. To exceed what a culture has determined is to attempt to advance the tone-order prescriptions of the culture. If the culture approves of the extension then it automatically becomes normative.

TOPIC 2 Scale system

STEP I

The range of tone/pitch-order and the intervallic scheme preferred in a culture area are informed by the culture's rationalization of the conventional elements (pitch, rhythm and tone) that constitute sound considered as musical. The sonic materials that are available in a culture also define sounds that are considered musical in the culture. The culture's scale system consists of the total range of tone-order and the intervallic scheme of such successive pitches from the lowest to its octave, where the octave concept exists. Within a cultural scale system there could be more than one scale structure, i.e. re-arrangements of the culture's intervallic scheme. A re-arrangement could be for the purposes of producing different moods of music. For example, the European classical music culture is a diatonic scale system that furnishes the diatonic major scale, the diatonic minor scale and the chromatic scale structures.

Evidence of cultural consciousness and practice of tone-orders/scale systems can be found in the tuning of music instruments in order to achieve a normative intervallic scheme during the construction of instruments and/or before performing on them. The human voice is not always reliable for determining a culture's scale system, although a study of the organization of notes in extant vocal music could be helpful.

A culture's musical knowledge system could have a tonal range that spans more than the upper duplication (the octave) of the lowest note on an instrument. It is also possible that the quality of pitches above the range of an octave could be of a different intervallic scheme instead of being octave duplications of the pitches already heard. We must take cognizance of these possibilities when we are studying the music of an African indigenous culture area. As the music technology of a culture area is advanced, and its musicians explore greater

and more diversified ranges of sound on cultural instruments, the scale system may acquire new scale structures, i.e. variations in the intervallic scheme. We bear in mind that the music systems of various world cultures have always been accommodating changes from within as well as outside as a result of culture contact. Thus cultural advancement has been an ever-occurring process in Africa and elsewhere.

We have already indicated, with respect to tone-order, the term for scales derives from the number of pitches or notes that make an octave, and that the term does not necessarily indicate the quality of intervals between successive notes. The more common types of scales encountered in African culture areas are the following:

A scale of seven pitches	–	the septatonic scale
A scale of six pitches	–	the hexatonic scale
A scale of five pitches	–	the pentatonic scale
A scale of four pitches	–	the tetratonic scale

The diatonic scale, which some culture areas share with the Western classical music system, is essentially a scale with seven fundamental pitches, the foundation note of which is duplicated at the octave. What gives this scale system the specific term "diatonic", is the characteristic arrangement of the intervallic scheme of the successive pitches. The intervallic scheme for the diatonic major scale, using the classical system that has become a conventional reference in modern music studies, is as follows: tone, tone, semitone, tone, tone, tone, semitone.

A particular music composition may not necessarily contain all the notes of a culture's scale. Still it is possible to determine the kind of scale on which it is based by the quality of intervals characterizing the tone-order of the notes used. A piece may give a scale of prominence to the different notes used in composing the melody, and this can help in determining the tone order chosen from the scale system prevalent in the culture area.

The number of the notes that make up a scale as well as the quality of the intervals between successive notes of the scale help to give the music of a culture area its peculiar sound quality. Two culture areas that use different scale systems could have different intervallic schemes for the same type, and possibly construction, of a music instrument. Thus, although an instrument, such as the xylophone, is found in many indigenous cultures of the world, the number of notes as well as the intervallic schemes of the tone-orders varies in accordance with the scale system of every culture group.

TOPIC 3 Keys

STEP I

A piece of music for voice, for instance, could be started on a different pitch level on every occasion it is performed, if there is no music instrument to give a fixed starting pitch. In indigenous African music practice, if a piece of music is started too high or too low for the

convenience of the singers, they immediately adjust it to suit the average voice range by changing the starting pitch. A piece will always sound the same, no matter the starting pitch that is convenient for the singers. This is because the scale of the piece as well as the internal intervallic organization of the successive notes of the melody, do not change when there is a change of the level of the starting pitch. Rather, they are adjusted, that is, shifted upwards or downwards as the starting pitch moves up or down. There will be a problem with the performance when a starting pitch puts the range of notes used in a melody beyond the upper or lower voice range of the performers. Variable starting pitch is an African indigenous performance practice, which ensures that a piece of music is performed in a comfortable voice range that accommodates any and all of the performer/s.

We can sing the intervallic scheme of the scale structure of a culture using various starting pitch levels. The scale will always sound the same, but at higher or lower registers. The reproduction of a scale of a piece of music in different starting pitches for the convenience of the performers leads us to the concept and theory of keys.

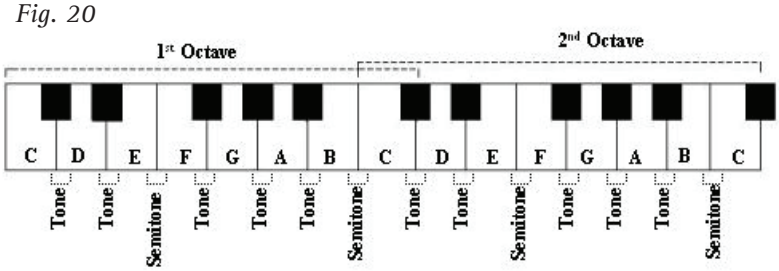
The practice that the scale of a complete piece of music could be shifted from one starting pitch to another is common to indigenous music cultures in Africa. However, the development of the key system as a means of determining a constant starting pitch for a composed piece of music came with the development of music writing, and the production of modern, standardized music instruments. Our study and application of the key system for the purposes of music writing in Africa will discuss the Western classical key system. The principle of keys implicates the shifting of starting pitch for a scale or a piece of music for the convenience of performers. We can further refer to the starting pitch for running a scale as the bass note.

STEP II

The European keyboard, which has the diatonic scale system, is ideal for illustrating the working of the key system. The European keyboard instruments include the piano, the organ/harmonium, the classical xylophone (Glockenspiel) and the accordion. Where none of these instruments is available for practical illustration, a music teacher could work in collaboration with local builders of music instruments to produce a two octave chromatic xylophone or bell chime. Where this is not possible the teacher and the students can collect 24 bottles of various sizes and colours, and use water levels to improvise a two-octave keyboard in the European classical scale system.

The eight-note diatonic major scale has the intervallic scheme represented in Fig. 20, as it visually occurs on the piano or organ. Two octaves are drawn here for the purposes of our discussion.

Fig. 20



The notes of the diatonic major scale with a tonic (bass note) on C are:

C		D		E		F		G		A		B		C
	Tone		Tone		Semitone		Tone		Tone		Tone		Semitone	

The Western keyboard has an arrangement of white and black keys. The black keys are located behind and in between the following adjacent white keys: C and D, D and E, F and G, G and A, A and B. The intervals between the pitches E and F, B and C are semitones, and have no black keys in between them. A full tone is the quality of the intervals between the other white keys. The black keys lying in between them divide each full tone into two semitones. A black key thereby steps up a note before it by a semitone, and we say that it has sharpened it [#]. The same black key steps down the note after it by a semitone, and we say that it has flattened it [♭]. In the illustration, Fig. 20, the black key between C and D thus sharpens C to C#, and flattens D to D♭. This then means that although C# and D♭ are different directions of musical movement, which we distinguish as such in music writing, they are the same musical sound or pitch when played or sung [C# = D♭]. Similarly in terms of what we see on keyboards, as well as hear as sound, D# = E♭, F# = G♭, G# = A♭, A# = B♭.

In the Western classical scale system we can, therefore, divide the intervals of the diatonic major scale into equal steps, each of which is a semitone. Thus, going up, i.e. ascending the pitch ladder from C, the following semitone movement is available:

C → C♯ → D → D♯ → E → F → F♯ → G → G♯ → A → A♯ → B → C¹

This altogether gives us thirteen notes and twelve equal steps of music pitches called the **chromatic scale** of European classical music.

If we read the scale in the opposite direction, descending the pitch ladder, we start from the Octave C¹, and go down the chromatic scale.

C¹ → B → B♭ → A → A♭ → G → G♭ → F → E → E♭ → D → D♭ → C

Putting the ascending and descending tone-orders side by side we get:

C → C♯ → D → D♯ → E → F → F♯ → G → G♯ → A → A♯ → B → C¹

C ← D♭ ← D ← E♭ ← E ← F ← G♭ ← G ← A♭ ← A ← B♭ ← B ← C¹

In the key of C, which we are using for illustration, we notice that all the basic notes of the diatonic major scale are the white notes on the Western keyboard. We call these the natural notes or keys of the diatonic scale when sounded. We have already stated that the arrangement of the intervallic scheme of any scale, here the diatonic major, will be the same

no matter the note we prefer as our tonic or bass note. We can use the illustration of the keyboard, Fig. 20, to construct the same diatonic major scale on every white note of the keyboard. In doing so we shall be forced to alter some natural notes by raising (sharpening) or lowering (flattening) them in order to retain the qualities of intervallic scheme that make the diatonic major scale played on any starting pitch always sound the same:

C —Tone→ D —Tone→ E —Semitone→ F —Tone→ G —Tone→ A —Tone→ B —Semitone→ C (no flat/sharp)

D —Tone→ E —Tone→ F♯ —Semitone→ G —Tone→ A —Tone→ B —Tone→ C♯ —Semitone→ D (two sharps)

E —Tone→ F♯ —Tone→ G♯ —Semitone→ A —Tone→ B —Tone→ C♯ —Tone→ D♯ —Semitone→ E (four sharps)

F —Tone→ G —Tone→ A —Semitone→ B♭ —Tone→ C —Tone→ D —Tone→ E —Semitone→ F (one flat)

G —Tone→ A —Tone→ B —Semitone→ C —Tone→ D —Tone→ E —Tone→ F♯ —Semitone→ G (one sharp)

A —Tone→ B —Tone→ C♯ —Semitone→ D —Tone→ E —Tone→ F♯ —Tone→ G♯ —Semitone→ A (three sharps)

B —Tone→ C♯ —Tone→ D♯ —Semitone→ E —Tone→ F♯ —Tone→ G♯ —Tone→ A♯ —Semitone→ B (five sharps)

Since the black keys belong to the notes used in European classical music, we can also use them as starting pitch or bass note or tonic for constructing the diatonic major scale:

C♯ —Tone→ D♯ —Tone→ E♯ —Semitone→ F♯ —Tone→ G♯ —Tone→ A♯ —Tone→ B♯ —Semitone→ C♯ (seven sharps)
D♭ —Tone→ E♭ —Tone→ F —Semitone→ G♭ —Tone→ A♭ —Tone→ B♭ —Tone→ C —Semitone→ D♭ (five flats)

D♯ —Tone→ E♯ —Tone→ F+ —Semitone→ G♯ —Tone→ A♯ —Tone→ B♯ —Tone→ C+ —Semitone→ D♯ (nine sharps)
E♭ —Tone→ F —Tone→ G —Semitone→ A♭ —Tone→ B♭ —Tone→ C —Tone→ D —Semitone→ E♭ (three flats)

F♯ —Tone→ G♯ —Tone→ A♯ —Semitone→ B —Tone→ C♯ —Tone→ D♯ —Tone→ E♯ —Semitone→ F♯ (six sharps)
G♭ —Tone→ A♭ —Tone→ B♭ —Semitone→ C♭ —Tone→ D♭ —Tone→ E♭ —Tone→ F —Semitone→ G♭ (six flats)

G♯ —Tone→ A♯ —Tone→ B♯ —Semitone→ C♯ —Tone→ D♯ —Tone→ E♯ —Tone→ F+ —Semitone→ G♯ (eight sharps)
A♭ —Tone→ B♭ —Tone→ C —Semitone→ D♭ —Tone→ E♭ —Tone→ F —Tone→ G —Semitone→ A♭ (four flats)

A♯ —Tone→ B♯ —Tone→ C+ —Semitone→ D♯ —Tone→ E♯ —Tone→ F+ —Tone→ G+ —Semitone→ A♯ (ten sharps)
B♭ —Tone→ C —Tone→ D —Semitone→ E♭ —Tone→ F —Tone→ G —Tone→ A —Semitone→ B♭ (two flats)

(The sign + after a note means a double sharp. Thus F+ means F sharpened to the second degree: F to F# to G. Visually and in actual sound we shall play the note G. But in spelling the notes of the scale as well as in writing music within a scale that contains doubly sharpened notes, we say and write F+.)

The key of a piece of music can then be likened to a door-key, which opens a door to let us into a locked room. A musical key gives us a clue or opens the door to the spelling of the notes of the diatonic scale it represents. The brackets linking two scales indicate that although the notes on top are spelt differently from the notes below, they are the same physical notes/keys and sounds, when played on the keyboard or any other European classical instrument.

We have now constructed the diatonic major scale on every note or key on the keyboard. Each represents all the notes within an octave, used for composing music in that key in the European classical music tradition. To a listener, the reproduction of all the above constructions on an instrument will always be the same quality of tone-order, although each has a different level of sound as its starting pitch and, therefore, a different register. In other words, we are merely transposing the same organization of intervallic qualities to different vocal or instrumental registers each time we reproduce the successive notes of the diatonic major scale on a different starting pitch or tonic. Each of the notes that we used as the starting pitch for constructing the diatonic major scale gives the key name of the diatonic scale in that register. It also gives the key name for the music written in the scale. Thus, in the order of the above construction, and starting with the white keys, the following diatonic major keys are available for writing music in the European classical tradition: Key C, Key D (two sharps), Key E (four sharps), Key F (one flat), Key G (one sharp), Key A (three sharps), Key B (five sharps). Key C# (seven sharps) has the same pitches and register of tone-order as Key D♭ (five flats). Similarly Key D# (nine sharps) has the same notes and pitches as Key E♭ (three flats), Key F (six sharps) is the same as Key G♭ (six flats); Key G# (eight sharps) has the same sound and notes as Key A♭ (four flats); and Key A# (ten sharps) has the same sound and notes as Key B♭ (one flat). The key a composer prefers for writing music will depend primarily on the span of notes (lowest sound to the highest) of the music he/she is writing, the voice or pitch range, the average tessitura of the singers or instruments, and the technical problems to be encountered in fingering the notes of the scale on an instrument.

The more commonly used Keys are those with fewer sharps and flats. They are easier to read and play. Where two different key names represent the same scale notes, it is usual to write the music in the scale name that has fewer sharps or flats to bother about. We can now re-arrange the keys in the ascending order of number of sharps or flats.

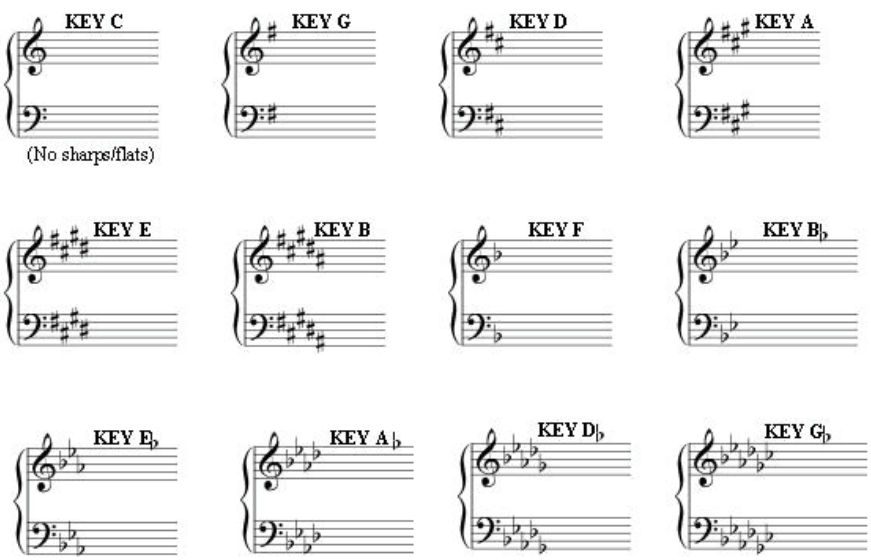
Sharp keys	No. of sharps (#)	Flat keys	No. of flats (♭)
C	Nil	C	Nil
G	One	F	One
D	Two	B♭	Two
A	Three	E♭	Three
E	Four	A♭	Four
B	Five	D♭	Five
F#	Six	G♭	Six
C#	Seven	C♭	Seven

In writing music in any key we must always bear in mind that the notes that are sharpened or flattened in a key must remain so throughout the music. We do not usually put the flat or sharp sign that belongs to the notes in a key in front of such notes every time they occur in the body of the music. If we have reason to lower a sharpened note back to its natural pitch, or to raise a flattened note up to the natural pitch within the body of the music, we must indicate such an alteration of a scale note with a sign [♮], which is called the *natural* sign.

We write key signs at the beginning of every stave of the treble and/or bass clefs to indicate the key of a piece of music. The signs represent the notes of the key that must be sharpened (in sharp keys) or flattened (in flat keys) within the body of the written music. A key sign is drawn on lines and spaces as sharps and/or flats on the specific notes that are sharpened or flattened in the body of the music score. The number of sharps or flats is always drawn in a specific order. Such a sign that indicates the key in which a piece of music is written and will, therefore, be performed is called the key signature. Thus a key name such as Key D tells us that the scale in which the music is written and will be performed has the note D as the tonic or bass note of the scale; and that the notes F and C are sharpened, to F# and C# respectively, every time they occur within the body of the music, unless a natural sign [♮] is put in front of any of them to indicate otherwise. These two sharp signs will be drawn on the F line and C space respectively immediately after the treble and bass clef signs.

The following are the key signatures for the more common keys used in European classical style of music writing. Note the consistent order in which the sharps and flats are always drawn.

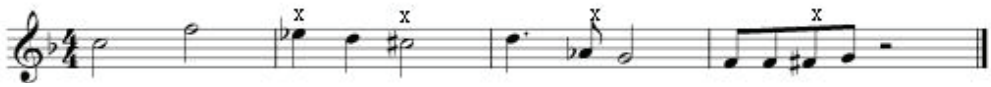
Fig. 21



STEP III

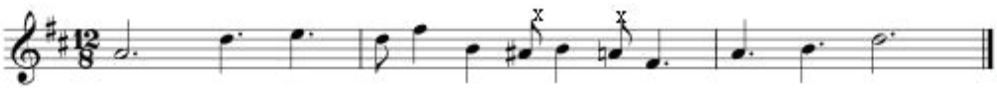
When a note is altered in the body of a composition it becomes foreign to the normal tone-order of the key of the music. The sign indicating such a foreign note is called an *accidental*. We write the foreign sharp or flat sign that alters the natural pitch of a note belonging to a key in front of the note thus:

Fig. 22



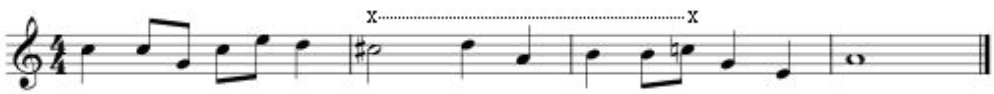
Such a sign alters every occurrence of such a note within a bar. A bar line automatically restores an altered note back to its normal pitch in subsequent bars unless we continue to alter such a note by continuing to insert the alteration sign in subsequent bars. But if we have reason to restore an altered note within the same bar that it has been sharpened or flattened, we use the natural sign [♮] as appropriate thus:

Fig. 23



A bar line automatically naturalizes a foreign (altered) note in subsequent bars. However, a composer may still prefer to write the appropriate sign that restores a note to its normal key quality the first time the restored note occurs in another bar. This further reminds the performer that the note is no longer altered.

Fig. 24



A closer study of the order of the sharps and flats as they accrue in the key signature of the European classical key system shows some pattern that helps us identify a key quickly. In the sharp keys the note that is a semitone step above the last sharp gives the key name. In the flat keys the note carrying the last but one flat sign has the key name. Hence in naming the flat keys the term "flat" is always added to the key name with the exception of Key F that is the key with only one flat. The term "flat" is added to the name of the keynote to show that the tonic is flattened in the reading of the scale.

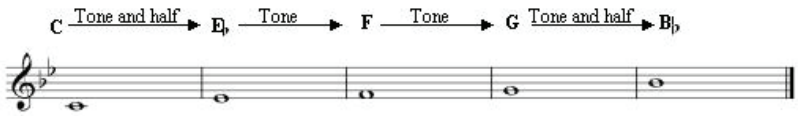
STEP IV

We have stated that the tuning of the same type of music instrument in an African culture group exhibits a constant intervallic scheme even though the level of the starting pitch may vary from one performer to another, and from one tuning occasion by the same performer

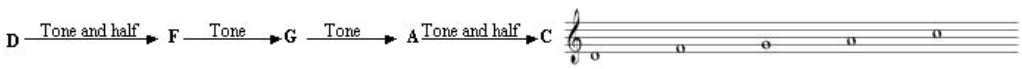
to another. The consistency in the intervallic scheme is a strong evidence of a constant scale system for music compositions on the instrument, and within the culture. In writing original modern compositions in the idioms of an African music culture we can adapt aspects of the European key system for convenience. Let us take a culture area that uses a pentatonic scale system with the following intervallic scheme:

3 semitones – full tone – full tone – 3 semitones

In writing music for voices or melody instruments we first indicate the treble and/or bass clefs on the stave. If C is our tonic or tonal centre, the following key signature for the scale system of the culture, which does not conform to the European key system, will emerge:

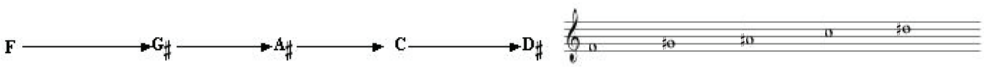


Should we prefer D as the tonic, the key signature and the tone-order for the scale system will become:



A tonic on E will give:

F as tonic will give:



We note from the constructions of the same scale structure on different tonics or tonal centers that in this music culture area, the pentatonic Key D, the pentatonic Key E and the pentatonic Key F carry no key signatures when written in the European staff system.

STEP V

The intervallic scheme that we have discussed for the diatonic scale, and with which we derived the keys in Step II above, gives us what we call the **major keys** in European classical music. The same music tradition has another scale structure resulting in keys that are related to the major keys. The intervallic scheme of this related scale is:

tone – semitone – tone – tone – semitone – 3 semitones – semitone.

This scheme gives what is called the **minor scale**. The keys resulting therefrom are called the diatonic minor keys. Minor keys generally have a melancholic or sad quality when spelt out or used to write music. Every major key has its own relative minor key, the starting pitch or tonic of which is on the sixth step of the major. The relative minor keys derived from the more commonly used major keys are as follows:

Major key:	C	G	D	A	B	F	B♭	E♭	A♭	D♭
	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
Relative minor key:	A	E	B	F♯	G♯	D	G	C	F	B♭

A relative minor key shares the same key signature and number of sharps or flats as the relative major. The difference in sound arises from the altered intervallic structure resulting from using a new tonic, which is the sixth step or subdominant note of the major key, and raising the seventh step or *leading note* of the tone-order of the minor key by a semitone. The relative minor keys of the diatonic scale are spelt as in the following table:

Table 3. Spelling of relative minor keys

Major Key Name	Relative Minor Key Name	Intervallic Scheme and Spelling of the Minor Scale						
		Tone	Semitone	Tone	Tone	Semitone	Tone and half	Semitone
C	A	A → B	B → C	C → D	D → E	E → F	F → G♯	G♯ → A
G	E	E → F♯	F♯ → G	G → A	A → B	B → C	C → D♯	D♯ → E
D	B	B → C♯	C♯ → D	D → E	E → F♯	F♯ → G	G → A♯	A♯ → B
A	F♯	F♯ → G♯	G♯ → A	A → B	B → C♯	C♯ → D	D → E♯	E♯ → F♯
B	G♯	G♯ → A♯	A♯ → B	B → C♯	C♯ → D♯	D♯ → E	E → F𝄪	F𝄪 → G♯
F	D	D → E	E → F	F → G	G → A	A → B♭	B♭ → C♯	C♯ → D
B♭	G	G → A	A → B♭	B♭ → C	C → D	D → E♭	E♭ → F♯	F♯ → G
E♭	C	C → D	D → E♭	E♭ → F	F → G	G → A♭	A♭ → B	B → C
A♭	F	F → G	G → A♭	A♭ → B♭	B♭ → C	C → D♭	D♭ → E	E → F
D♭	B♭	B♭ → C	C → D♭	D♭ → E♭	E♭ → F	F → G♭	G♭ → A	A → B♭

STEP VI

The following are the terms for the order of notes in the diatonic scale system using Key C major as a model. Alternative terms are given.

STEPS	1	2	3	4	5	6	7	8
NOTES	C	D	E	F	G	A	B	C
TERMS	Tonic	Super-tonic	Mediant	Sub-Dominant	Dominant	Sub-Mediant	Leading note	Octave
		Second	Third	Fourth	Fifth	Sixth	Seventh	

STEP VII *Evaluation*

Procure a xylophone or any other indigenous keyboard instrument (finger piano, raft zither etc.) from your music culture area. Sound the notes of its tone-order, and determine the intervallic scheme. Compare the intervallic scheme to that of other keyboard instruments used by the musicians in your culture area. Record or sing, and/or transcribe some melodies from your culture area. How do the intervallic schemes of the notes used in the melodies compare to that of the keyboard instrument/s investigated? If they derive from the same fundamental scheme, the chances are that you are dealing with the scale system of your culture area, subject to further verifications using advanced research methods and measurement technology.

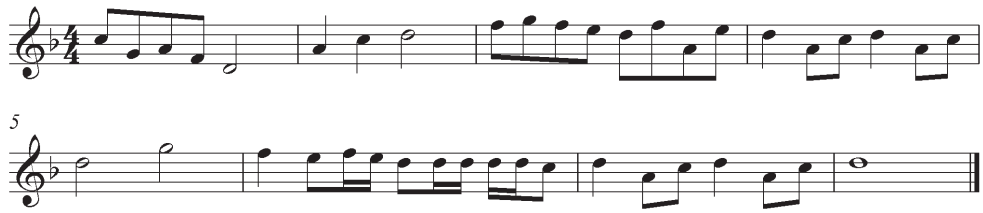
If you have melorhythm instruments in your culture area how many primary tones are produced on each of them during performance? How do the tones approximate:

- to the definite pitches/notes of melody instruments?
- to the tones of the indigenous language/dialect of the culture area?

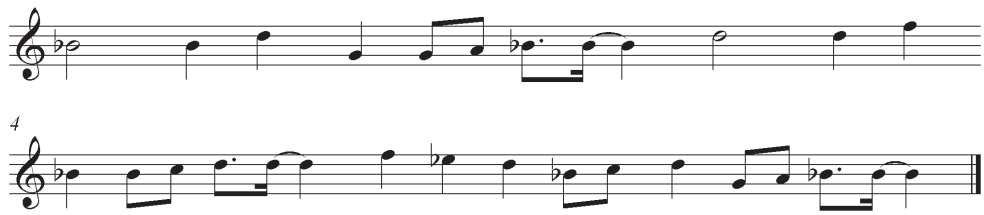
Record and plot the bass notes of three or more samples of a keyboard or melody instrument type in your cultural locale. Do all the instruments of the same type have the same level of sound as the bass note for the tone-order? If the bass notes are of different pitches, while they have the same tone-order as well as intervallic scheme, then that is proof that the issue of starting pitch or key is relative, and for the convenience of artistes. African cultures practice a theory of *relative key system* as well as *relative tuning system* instead of the absolute theory of Western classical music.

Rewrite, that is transpose, the following themes a major third above and a minor third below the starting pitch.

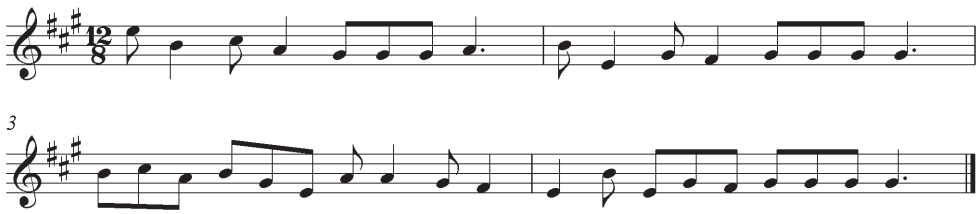
Theme 1 (i)



Theme 1 (ii)

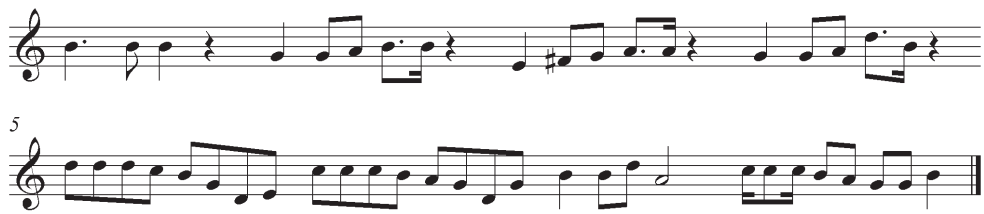


Theme 1 (iii)

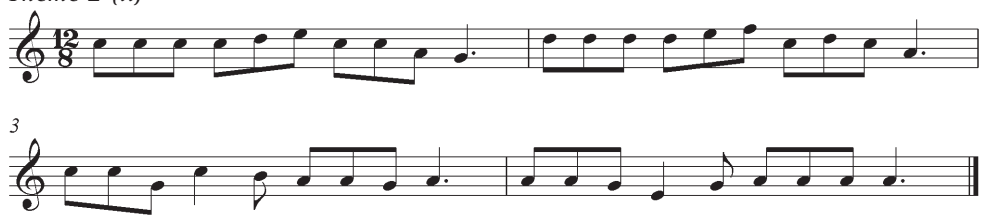


Determine the key signatures of the following themes by first writing down the tone order of the scales and calculating the intervallic schemes. Rewrite the themes by putting in the key signature at the beginning of each theme.

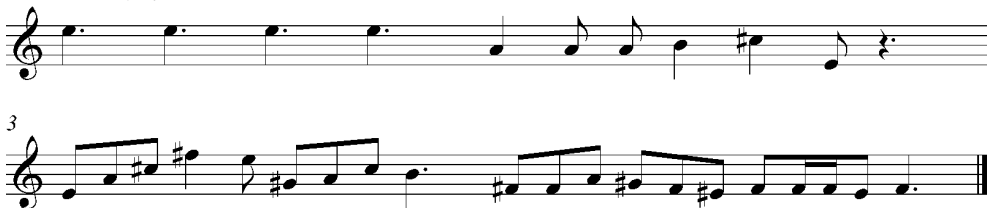
Theme 2 (i)



Theme 2 (ii)

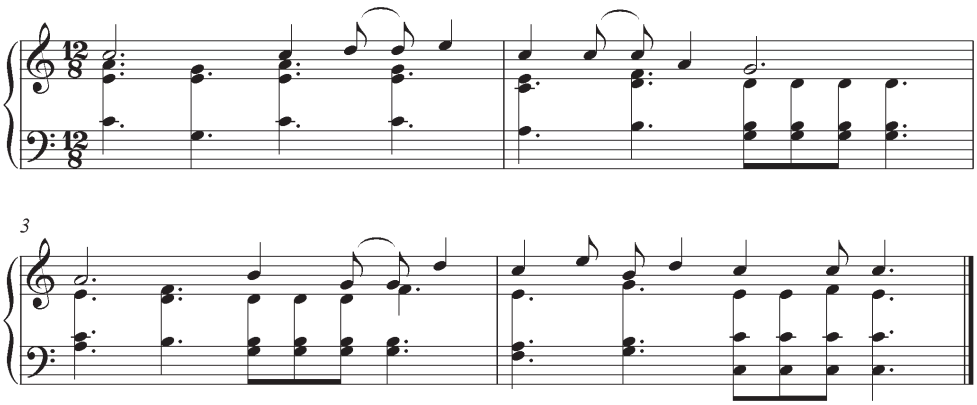


Theme 2 (iii)

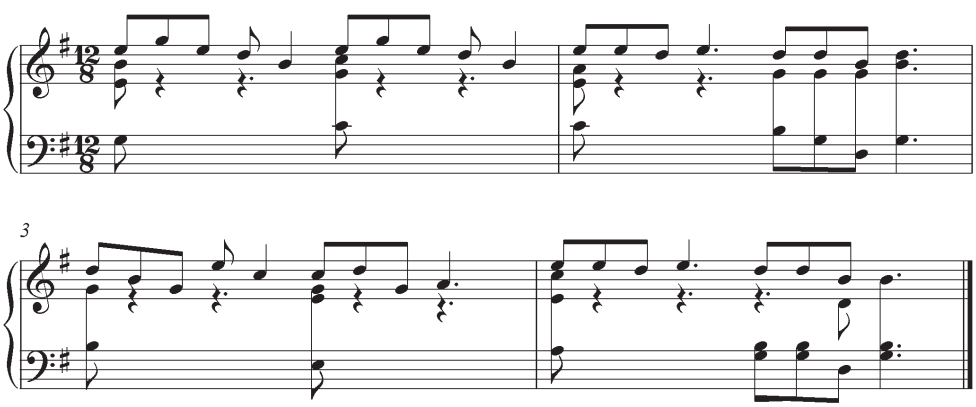


Write out the intervallic scheme and determine the type of scale used in the melodies and harmonies.

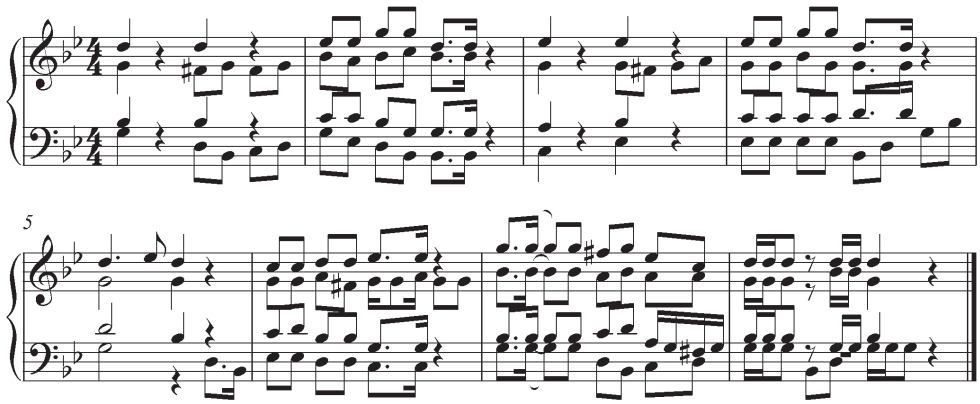
Theme 3 (i)



Theme 3 (ii)



Theme 3 (iii)



Write a melody of four to eight bars in each of the following scales: F, D minor, E and C. Your melody will be in any of the melodic structures discussed in Unit 2, Topic 2.

Compose a four-bar melody in 12/8 time signature using each of the following tone-orders.

- What diatonic major keys have the following notes as the mediant: F#, G, E, C#, A?
- What diatonic major keys have the following notes as the dominant: D, A, B, E, G?
- In what major or minor key is the note G# a Supertonic? A mediant? A subdominant? A submediant? A leading note?
- In what major or minor keys is the note E the leading note? The submediant? The dominant? The subdominant? The mediant? The supertonic?
- In both the treble and bass clefs write the key signatures of the relative minor keys in Table 3, and write the scales, observing any altered note that should be written in as an accidental note. Use full notes to write the scales.

MODULE 102
Factors of music appreciation

UNIT 1 – FACTORS OF MUSIC-KNOWING AND MUSIC APPRECIATION IN INDIGENOUS AFRICAN CULTURES 49
TOPIC 1 Pulse in African music 49
TOPIC 2 Music and dance relationship in African musical arts 51
TOPIC 3 Cultural sonic preferences 52
TOPIC 4 Cultural rhythm 52
TOPIC 5 Psychical tolerance 53

UNIT 2 – CREATIVE LISTENING 54
TOPIC 1 Matching melodies 54
TOPIC 2 Improvising/extemporizing on a shared primary melody 60

UNIT 3 – ANALYTICAL PERCEPTION 62
TOPIC 1 Reproducing and analyzing rhythm statements 62
TOPIC 2 Reproducing and analyzing melodic themes 69
TOPIC 3 Reproducing and analyzing melorhythmic themes 71
TOPIC 4 Identifying intervals 71

UNIT 4 – TECHNICAL REPRODUCTION OF RECEIVED SOUND 73
TOPIC 1 Hearing, reproducing and writing rhythm patterns 73
TOPIC 2 Hearing, reproducing and writing melodies 74
TOPIC 3 Hearing, reproducing and writing melorhythmic themes 74
TOPIC 4 Hearing, reproducing and writing intervals 75

Factors of music-knowing and music appreciation in indigenous African cultures

TOPIC 1 Pulse in African music

STEP I

Music of European as well as some other classical music traditions is music of and for the mind, often in isolation of the body. It is important that other world cultures have developed peculiar classical music traditions in the same artistic-aesthetic sense as marks European classical music. The singular difference is that European classical music has been practised as a written music tradition. Thus we have African, Indian, Chinese etc. classical music, maybe not written, but embedded in oral memory and advanced and preserved in oral tradition. The theory of indigenous music of Africa is framed by systematic rationalization and consistent creative formulae that are embedded in oral memory, also transmitted and advanced as oral tradition. Hence it is that the significant sound features of a style or type or piece is recognized, handed on and re-created over generations. The sense of **pulse**, regular beat, pervades most human music, as well as the experiencing of the movement of cosmic forces.

African music stimulates total body sensing. The focal point of impact is the heart, the power base from which sensory vibrations radiate to other parts of the body including the brain. The life essence of the human body depends on the pulse that generates, regulates and sustains the blood flow that makes aliveness.

STEP II

Pulse is the foundation of the energy and flow of African musical arts. The musical art in African indigenous cultures is a conceptual integration of the music as sound with the dance, the drama, and the plastic arts. Music structures as well as coordinates live performance in public space. African music is primarily music of the heart, and as such generates sensations, activities and appreciation that involve the composite body. European classical music is essentially music of the mind implicating localized (mental) appreciation. To respond to indigenous African music actively, or even passively, is to respond to music that propels and processes life. The music impacts and animates the heart to generate sensations or excitation

that could be emotional or motional, or both. The sensations could be physically expressed depending on the intensity and nature of the excitation as well as the recommendations of the musical context or performance environment. Such expressions could be in the nature of dance and acting or otherwise gestures of empathic rapport with other dancing, playing and acting bodies that interpret the peculiar energies of a music type in practical dimensions. All the overt transformations of the energy impulses of African music are anchored by the sense of pulse. Musical effect is then monitored as spontaneous aesthetic display that is primarily demonstrative and spontaneous. In other performed music kinds, aesthetic sensation and expression are covert, internalized, restrained or prescribed.

STEP III

Pulse is basic as an organizing principle of life and music:

- Pulse in nature is functional. It is the natural pace of being that regulates life (biological functions, life cycles etc.) and the universe (cosmological realities and occurrences). Nature informs African musical thought and rationalization to a great extent.
- Pulse is centri-focal to African musical arts thoughts and actions. The other structural elements and component layers of musical sound or life relate to the foundational axis of pulse.
- Pulse has metaphysical as well as rational reality – it can be sensed, heard and measured.
- Pulse, having temporal regularity (evenness of occurrence), is the reference for the gross computation/measurement as well as individual negotiation of time and space in music or life.
- Pulse has nuclear reckoning (micro-pulse) and gross reckoning (macro-pulse). In music, micro-pulse is felt or sounded as a deep-toned, regularly recurring beat that focuses the structural individualities of other ensemble parts/roles as well as dance motions/gestures and dramatic actions; macro-pulse groups in temporal dimension, the collective movement of all inter-relating structural lines as well as communal actions in measured metric order.
- The contradiction of the natural sense of functional pulse generates conflict, stress, tension, anxiety and chaos, which could be the intention of a music composition. There could then be need for resolution, composure or restoration of normalcy. When pulse trips, becomes irregular, uncoordinated, slows or races indiscriminately, other activities and sensations anchored on it are affected and could be in jeopardy.
- Pulse, as the steady pace of action or feeling, may not need to be sonically articulated. It is not always registered overtly in the consciousness of action. Sometimes, and with experience, it then becomes internalized, taken for granted as a subtle regulator in the course of executing musical and other actions as well as the elaboration of action/theme/relationships.
- When the pulse of music and communal action or living is secure and sensitized, the creative imagination/exploration of individualistic contributions becomes liberated

without compromising the sense of belonging and conforming to a collective. Pulse creates space for exercising individual liberty in personal and group action.
- In African music ensembles, pulse coordinates the peculiarities, structures and qualities of distinctive relating parts.

TOPIC 2 Music and dance relationship in African musical arts

STEP I *Dance is visual music*

- Dance steps and structured movement gestures of body parts usually derive from a rhythm line, commonly the rhythm-of-dance line in specialized dance music. Dancers could also interpret the synthesis of the component melodic-rhythmic structures of music, especially in the case of free medley dances. The synthesis will furnish the basic choreographic motif for individualistic elaborations.
- Dance is rarely ever conceived without music in indigenous African creative sensitivity. The reverse is not the case.
- An aesthetic and eurhythmic expression in dance is a physical transformation of the energy quality and intensity of music – a behavioural manifestation of the latent mood and character of music.
- The nature of music and dance relationship is along the lines of the two main categories of indigenous dance conception:

Music for free medley dances emphasizes action rhythm that generates the kinetic impulse for mass participation. This is externalized in dance and movement. The motivation to dance then depends on a person's psychical tolerance for the musical fact as well as the cultural-behavioral recommendations of a given music type/style.

While action rhythm is a basic requirement in the formulation of music for stylized formation dances, the focus of interest is on a rhythm-of-dance component that calls or delineates or counterpoints the choreographic conformations.

STEP II *Music as sonic dance*

Dance steps could constitute lines of musical texture when amplified by the impact of the feet on the ground or by the sound of sonic objects worn on parts of the body.

STEP III *The relational and structural levels of music and dance*

- Music provides the social and mood setting for dance to happen.
- At the psychical level of perception, music stimulates the kinetic urge to dance, basic to a person's susceptibility to the action rhythm or the emotive content of the music.
- Dance movements are structured extensions in the visual dimension of the various levels and computations of music rhythm. At the surface level, dance could interpret

the rhythm of dance line in music. At the deep level, the composite pulse line could pace and unify individualistic elaborations of a common dance motif and emotion. In free medley dances especially, any individual dancer could isolate and interpret any ensemble line; and yet a hundred individually created dances would be conforming basically to the same dance idea and music.

- Energetic rhythm in music goes with energetic rhythm in dance, and marks a climactic sequence in a performance.
- Creativity in dance is not always fixed for a given piece of music, and individual dancers could create different improvisations to the same music.
- In free medley dances structural variations in the musical form go with variations in the basic choreographic motifs.
- Any culture group could have peculiar aesthetic motifs that characterize dance in the culture. Such aesthetic motifs could be localized in parts of the body such as shoulder/chest/waist/belly/thigh shakes. Music would create the kinetic foundation for such aesthetic motions at the psychic level.
- Music that generates group therapeutic dancing is usually psychically compelling due to its action rhythm intensity; music for soporific or tranquil therapy would be more serene, or would be played on a mellow instrument.

TOPIC 3 Cultural sonic preferences

Cultural and environmental factors inform the constituents of the sound a society approves as musical with respect to:

- derivations and determinants of vocal music culture and aesthetics
- derivations and determinants of instruments and instrumental music practices
- derivations and determinants of body use in dance
- the nature and determination of interpersonal (somatic) behaviour in music making
- adaptation and adoption of new musical elements and materials from the globalizing sonic village, and the factors responsible for such accommodation such as modern education, communication and commerce

TOPIC 4 Cultural rhythm

Movement patterns and gestures as well as their dynamics generated by the normal cultural activities in a culture affect and determine the peculiar sonic as well as motional dynamics of the culture's music and dance manifestations. For instance, the modal application of the body in the cultivation technique of a culture group would inevitably influence the body-aesthetic motif that characterizes the dances of the culture. Likewise the modal formatting of the body in a primarily fishing community would affect the peculiar movement aesthetics in the music and dance of the culture group.

TOPIC 5 Psychical tolerance

STEP I

The psychological factor of psychical tolerance regulates for a human group or an individual what constitutes tolerable musical sound as well as hierarchies of preference in the use and appreciation of music.

STEP II

Factors of psychical tolerance include:

- culture suggestion – unconscious acquisition of the normative tastes in sound that is the musical characteristic of a culture, by virtue of growing up as a cognitive member and participant in the culture's artistic-aesthetic boundaries
- auto-recommendation – personal psychological disposition
- peer or associational references and influences
- informed education that affords rational knowledge of the nature of a musical culture/type/style/product
- participation and worldview – the psychical tolerance of any modern person could be broadened through effective cross-cultural as well as in-cultural education, contact and cognitive participation
- the factor of a person's threshold of psychic perception with respect to the sounds that soothe, heal or disturb

STEP III

Factors that shape discrimination in musical perception and appreciation include:

- cultural boundaries – culture-suggestion coupled with experiential enrichment that grows with the degree of cognitive exposure to the peculiar sonic facts of other cultures
- environment of encounter with the sonic experience
- social circumstances such as musical enculturation, worldview and affinity with a music product
- psychological prejudice or openness – a person's mental predisposition to discriminate or accommodate other human peoples or individuals and, thereby, their cultural products. Psychological prejudice or openness could affect individual or group attitude to own cultural products
- knowledge of the extra-musical purpose of the music, and how to relate to it at the philosophical level

Creative listening

TOPIC 1 Matching melodies

STEP I

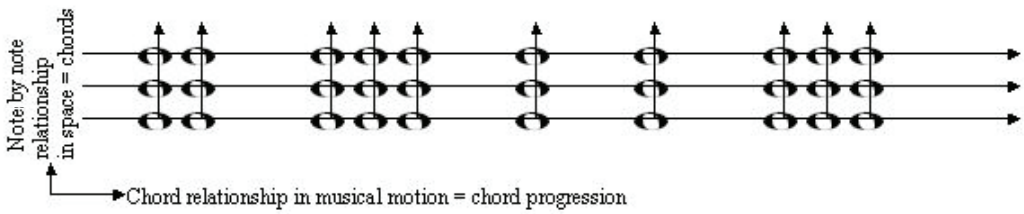
A modern musician in Africa, be s/he a composer, performer or theorist, who wishes to be reckoned with in the global musical arts caucus is the one who will demonstrate knowledge of her/his culture's indigenous knowledge legacy in a manner that advances musical arts knowledge and cultural understanding among world peoples. As such, the foundation for African music studies must equip practitioners to understand, articulate and apply the idioms and practices of the indigenous musical expressions of the various culture areas. Studies in creative listening are designed to enable us to understand and thereby interpret the music of our cultural experiences, as well as produce new music in the style of the cultural models.

Listening with a view to reproduce, immediately or later, the sound we have heard, demands that we focus critical attention on the intrinsic rationalization of the musical sound we hear. The oral music learning and practice that marks African cultures in which there are no written aids mandates keen and critical listening attitudes. Hence learning by rote commands highly developed auto-perception and retentive memory. As much as the modern setting now recommends the additional advantages of the written and mechanical reproductive devices to aid memory, we still have a lot to gain by developing our abilities along the indigenous methods of sensitizing acute oral memory.

STEP II

Harmony is the simultaneous sounding of two or more different pitches, melodies or tones that produce a sound band approved as tolerable to the collective psyche of a culture group. There is no universal theory or practice of harmony. Every culture's harmonic theory evident in musical practice is classical and authoritative for the culture. It should not be assessed or judged in terms of any extraneous harmonic culture. What constitutes harmonious combinations of simultaneous pitches, tones or melodies, that is, the concordant simultaneous musical sounds in a culture area may be deemed discordant sound in the psychical tolerance of another culture area. Furthermore, music cultures have conceived a peculiar logic and syntax about how differentiated lines of music sounding together should relate to achieve a harmonious sound. Such grammar of relationships between different lines of music from similar or different sources of sound that constitute a piece of music is called part relationship.

In the European classical music tradition, the approach to harmony is monarchical, a vertical ordering of isolated notes. The part relationship is rationalized in two simultaneous planes. One is the vertical harmonic logic or chordal plane that moves in a horizontal plane of chord progression. Chordal plane implies the harmonization of the essential individual notes of a melody one after the other.



The other harmonic logic occurs in a horizontal plane, and defines how an isolated block of sound called a chord is a logical or culturally tolerable solution to the sonic impression of the one preceding it. The chord system of harmonizing sounds derives from making one voice part in a musical texture the dominant essential melody. This is a monarchical structuring of sound in which the other voice parts that merely support or enrich the "monarch" are deemed of subordinate importance or interest. The general effect of chordal harmonic theory is that of different qualities of chords (vertical blocks of sound) moving on a horizontal plane. We do find that in this style of part relationship the supporting parts have no melodic independence as such when produced on their own. Any such significant melodic interest or independence in any of the supporting voices would be incidental, a mark of compositional craftsmanship. In this concept of harmony or part relationship we build chords (voice parts) on every individual essential note of a melody. The art of consciously calculating how the structure and quality of one chord so built relates to that of the chord before and after it is called chord progression. The outcome must be culturally acceptable simultaneous and successive sounds that furnish the nature of concord or cultural harmony in the compositional theory of various periods of European classical musical history.

In the musical traditions of most African culture groups, the philosophy and logic of harmony demonstrate principles of indigenous egalitarian democracy that marked the political systems of African cultures: The voice or quality or contribution of any individual participating in a common objective may be differentiated but is of logical essence in the composite outcome or nature of a communal activity. What obtains is the syntax of relationships formulated on a lineal plane, and comprising significant musical lines, each of which exhibits a measure of independence. And yet there is an underlying principle of cultural harmony – normative harmonic idioms – informing the overall sonic gestalt. This means that the component notes of a principal melody are not harmonized in isolation. Rather, the melodic phrase or statement is perceived as a harmonic unit. Complementary melodic or melorhythmic units that have independent qualities are then composed to match the basic unit. We refer to this concept of concordant melodies as African polyphonic or multi-voiced part relationship. By polyphony we mean a concert of concordant independent voices.

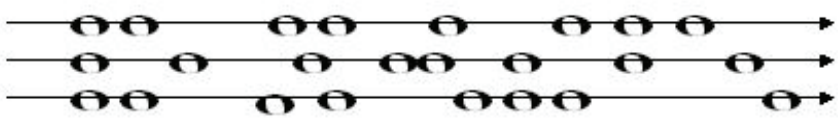
In Module 101, Unit 2, Topic 2, Step V, we discussed an African polyphonic organization of voice parts – the relay structure, in which there is a dominant principal statement with

supportive musical lines. But in that technique, collaborating voices partake in stating the principal melody while the various fill-up patterns they improvise constitute the supporting polyphonic voices. This is a variant democratic rationalization of part relationship in musical production.

The typical African polyphonic style could be poly-melodic, poly-melorhythmic or a combination of both. In the poly-melodic organization there is, however, a fundamental melodic statement or theme, which needs complementary voices to enrich its existence. This satisfies the African societal philosophy of communalism and mutualism. Music making is thus prescribed as a communal artistic behaviour, in which every ensemble line or community member has a unique thematic/human identity within the identity of a group, a community or a music piece. The fundamental thematic statement is not a "king" riding on top of subjected voice parts that are thereby subdued or subordinated to its singular thematic/melodic importance. Rather, the fundamental thematic statement is the most outstanding voice in a consensus of structurally independent voices.

Some African societies have a philosophy that it takes the harmonization of individualistic viewpoints on an issue to resolve it. Although music as a cultural system has its own peculiar structural logic, its organization in Africa reflects aspects of social philosophy, human intentions and mutual collaboration that characterize other social-cultural systems. In the poly-melodic style then, harmonically compatible melodies are matched, as in a marriage of agreeable partners. Yet the relationships in production obey normative conventions comparable to those that characterize other social-cultural interactions. Thus we find a social-creative system in which most of the terms and expressions for discussing music, music-making and music appreciation in indigenous cultures are shared with other social-cultural practices.

In African polyphony, harmony between notes sounding simultaneously at any given point is intuitive. Yet it conforms to the normative idioms of a culture's concordant intervals of simultaneous sound that all performers and listeners assimilate in the process of growing up within the culture.



We have stated that the African creative theory prescribes a system of part relationship in which layers of sound are rationalized in a horizontal or lineal plane. There is no relationship of part calculated on the basis of isolated vertical note-by-note harmony, that is, sound blocked in a vertical plane. The African harmonic process produces a band of harmonized sound in which the combination of notes at any point in the lineal thought is incidental, but culturally normative – intuitive harmonic sense. Each line of simultaneous musical statements then enjoys a measure of independent existence as a result of its peculiar rhythmic structure and ensemble role. It could at the same time constitute a parallel transposition of the fundamental melody at a culturally normative interval.

STEP III

We shall now apply our knowledge of the music of our culture areas to make music appreciation a creative and analytical experience.

Sing or play an indigenous melody, preferably an original composition or an unfamiliar tune. Treat it as the basic melody. Keep repeating this melody on an instrument or a human voice. Individuals will take turns composing, spontaneously, a matching melody to complement the fundamental. If there is text, all attempts at creating complementary melodies will be based on the same text or part thereof. Bear in mind that a **matching** melody is not necessarily a matching rhythmic or durational framework. As such a matching, complementary melody would normally exhibit independence of rhythmic character that could be its focus of interest.

Since most members of a class are likely to come from the same cultural music experience, the class will approve the extent to which each matching melody conforms to the norms of concord and harmony of part relationship in the music culture area. In adopting this method of evaluation we are relying on the practice of group critical attitude that characterizes spontaneous musical appreciation in most African societies. By virtue of talent, intuition or training, only a few people in a society have the genius to originate, arrange or match melodies. But by virtue of exposure and collective cultural consciousness or enculturation, every other member of a society knows what constitutes culturally tolerable harmonious or concordant combination of sound in the music culture area.

When a complementary melody is approved, continue to perform it alongside the first while a third complementary musical line is attempted. Note once again that a complementary melody does not necessarily need to share the same rhythmic structure or melodic length with the fundamental. The duration of the complementing lines could be in any ratio. Furthermore, we have observed that a complementary melody could be a transposition, that is, a parallel statement at a different starting pitch from that of the fundamental. Perform the combination of matching melodies as a piece of music with instrumental accompaniment where possible.

The activity may be helpful in proving that the theoretical principles and procedure of harmony and part relationship that mark European classical music theory are not necessarily the same for African indigenous music culture areas. What they have in common would be mere coincidences dictated by the natural mathematical logic of musical sound. Variations of the procedure discussed above may exist between African music culture areas that share a common philosophy and theoretical principles for harmonizing a theme.

STEP IV

Continue the activity above by singing each creation of matching melody separately to assess how much melodic or structural independence it exhibits. Also assess whether it could be used to recognize the piece of music thereafter. If the fundamental theme is a vocal piece based on a local language, discuss the extent to which the complementary melodies have taken liberties with the speech tones and rhythms of the language for musical reasons. If

liberties have been taken to alter the speech tones and rhythm in order to achieve musical ends, and the meanings of words have been affected thereby, then you have identified a basic yardstick for differentiating between a fundamental melody and its complementing melodies. Thus the factor of communicating the textual meaning of the words of a text by ensuring that the semantic tones and rhythm are not obscured may result in the basic melody not necessarily being the most melodically appealing. But it remains essentially an artistic endeavor that is appreciated as well as approved of at the level of making musical sense by communicating textual meaning in a tonal language.

In vocal polyphony, which is commonly polymelodic, we could be dealing with complementary melodies that derive from the essential structure of the fundamental melodic theme. In African instrumental polyphony we are more likely to come across combinations of two or more different melodic structures and/or lengths that complement one another without being versions of the same fundamental theme. It is also in instrumental polyphony, particularly poly-melorhythm, that we more frequently encounter interlocking voices in which notes and fragments of a tune contributed by different performers are interlaced to produce a primary melody line. This may entail supplementary lines within the sound band resulting from fill-up figures.

Live-performances or tape-recorded samples would be helpful for exercises in creative listening. Where the instruments contributing to a polyphonic part relationship are of different makes and, therefore, of easily distinguishable sonic qualities, **timbres**, it will be easier to identify the musical lines contributed by the respective instruments. Reproduce all the instrumental lines vocally, picking one instrument-voice at a time. In doing this use vocables or vocal imitation, *onomatopoeia*, that would best interpret each instrument's sonic peculiarity. Compare the vocal simulation of the instrumental ensemble music with its instrumental model. Use the exercise to develop an alternative style of instrumental musical performance. This is often found in African indigenous music practice in the form of mouth drumming, for instance.

After vocally stating the ensemble themes of the component instrumental parts, proceed to expand the themes into extended musical performance by adopting the techniques of thematic development common on such instruments.

Where the instrumental lines are played on the same type of instrument, say, a chorus of flutes, horns or skin drums, there may be more difficulty, initially, in identifying the lines played by individual instruments producing an interlocking structure. It might be difficult to isolate components of an interlocking primary melody contributed by the various performers on the same instrument type. If it is a live performance situation, get each performer to play her/his part separately for a section of the class to learn. In that manner, progressively add the vocal reproduction of the other ensemble lines until all the instrumental parts have been transferred to the human voices. Instrumental part here refers to the sound produced by a performer on an instrument. Where a performer is producing, simultaneously, two fairly independent melodic themes on an instrument such as the xylophone, a musical line will refer to each of such themes. The next step after the vocal reproduction will be to identify what sections or components, if any, of the lines performed by the various voices belong to the statement of the primary tune. Thereafter, identify the importance, ensemble role and

nature of the other ensemble lines that result from notes, fragments or phrases that are not part of the primary melody.

Note that the concept of a primary melody with supplementary melodies is comparable to the practice of harmonizing a melody in the chordal style of European music theory only in so far as there is a significant tune by which a piece is recognized. A lineal interlocking arrangement of notes from ensemble partners also produces a primary melody in the African unilineal interlocking or relay structure, whereas in the European classical tradition only one ensemble part carries the melody. The same collaborative principle that produces a primary musical line in the unilineal structures may also be at work in the realization of the complementary ensemble lines. In extended performances, the external development of a theme produced by interlocking notes contributed by different ensemble performers is not normally possible. Rather, internal thematic growth in the time dimension becomes a developmental technique common in the African indigenous music system.

The vocal reproduction and analyses of the lines of an instrumental, vocal or mixed ensemble will help in identifying the features of part relationship characterizing the piece of music you are working with. It enhances the intellectual appreciation of the creative principles and structural configuration of African melodies.

Where the technique of achieving polyphony or homophony in the music of the culture area is different from those already discussed, identify what is peculiar about the different configuration of voice parts and melodic structures. Vocal reproduction of instrumental parts will always be a rewarding analytical experience. Note that in most instances, individual instrumental parts or lines in African music have a modest range of pitches and rhythmic structures. Complexity often arises out of the techniques of part conformation and relationships. Usually it is possible to sing most individual instrumental themes because quite often they are based on vocal models.

STEP V

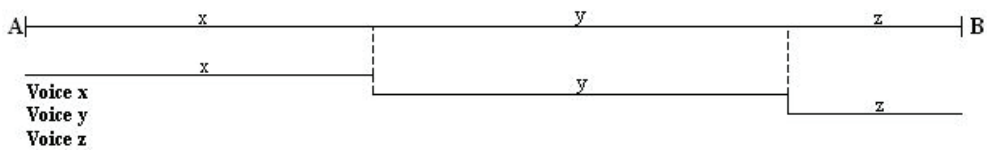
Use a tape recorder or other means of technological sound reproduction, to play recordings of performances by two or more voices in your culture area. Organize the class to listen attentively to the parts, analyze and sing the themes. Follow this up by providing other indigenous vocal themes, and encourage the students to harmonize them in the style of part relationship characterizing the recorded cultural models. The above exercises will help to sharpen the intuitive application of the harmonic grammar of a culture area in original modern compositions.

TOPIC 2 Improvising/extemporizing on a shared primary melody

STEP I

Learn and sing an indigenous tune until you can reproduce it fluently. Divide the tune into two or more natural sections (phrases/fragments). Assign sections to members of the class. Repeat the tune with the different voices contributing the assigned sections until fluency is achieved. As the exercise progresses, listen to the effect of the sections of a melody coming from different vocal or instrumental qualities.

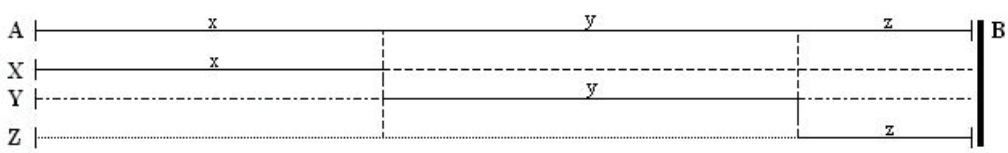
Fig. 1a



(Melody AB = Sections/phrases x+y+z)

As soon as the performers start contributing their assigned sections of the shared primary melody fluently, encourage each contributor to improvise melodic, melorhythmic or rhythmic patterns in subdued voices to fill-up the section where s/he is normally silent.

Fig. 1b



You will notice that you now have a thicker musical sound – three lines of musical texture. And yet you have only one melody line by which the piece can be recognized. A fill-up pattern is spontaneous, transient creative activity, which can be easily forgotten. It can change as often as the same performer creates new fill-up contributions at every cycle or as performers on the sections are changed. But the primary melody is always constant and/or recognizable even when any performer varies the inside of her/his section of it. Thus, the fill-up patterns contributed by a creative performer continue changing as the music progresses, and constitute aesthetic enrichment of the known, much cherished in indigenous musical appreciation. Fill-up creations, being spontaneous, are also unlikely to be the same on any next occasion the same item of music is performed. Normatively, the sections of the shared primary melody are faithfully reproduced in essence. That is, minor variations do not obscure the essential and always recognizable sound. The minor internal variations of the known that may occur are desirable in indigenous creative expectations in order to avoid monotony in re-performing a known action, which is not a human ideal. Monotony

or precise repetition of a theme or activity is assessed in indigenous performative norms as unimaginative, the attribute of an un-enterprising person. Quite often, each section of a shared melody line ends with a cue-figure/cue-motif that alerts the next contributor to her/his entry. The cued contributor then concludes her/his improvised fill-up in order to make a neat entry at the exact point that ensures accurate performance of the sense of the primary melody all the time. Cue-motifs are common and critical in African music performance practice, and are marked. If it happens that for textual or other musical reasons a collaborator modifies her/his section of the unilineal melody, s/he always must end with the appropriate, recognizable cue-motif for that section.

The exercises recommended above provide practical, participant experiences in the understanding as well as study of the unilineal relay structure, and coerce discipline in indigenous African ensemble-practice situations.

ANALYTICAL PERCEPTION

TOPIC 1 Reproducing and analyzing rhythm statements

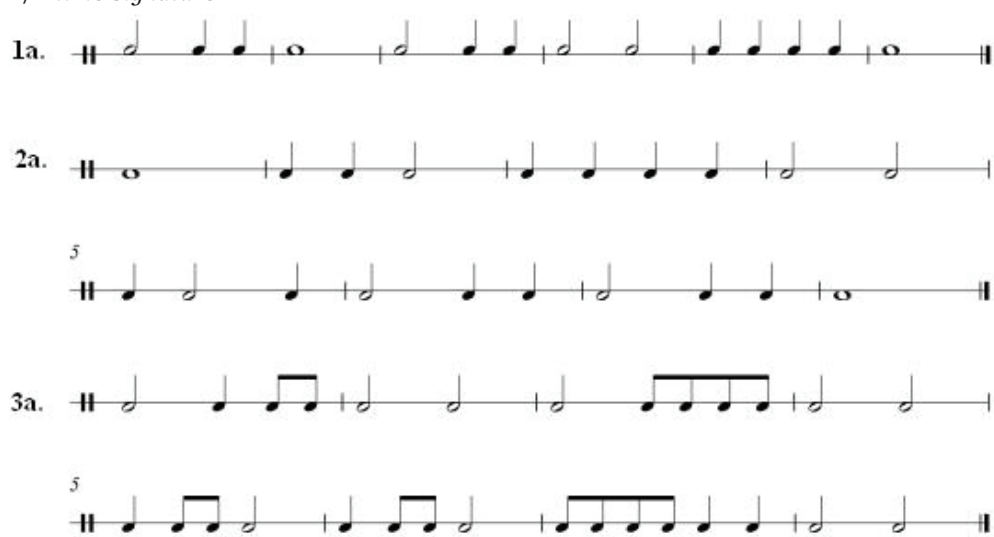
STEP I

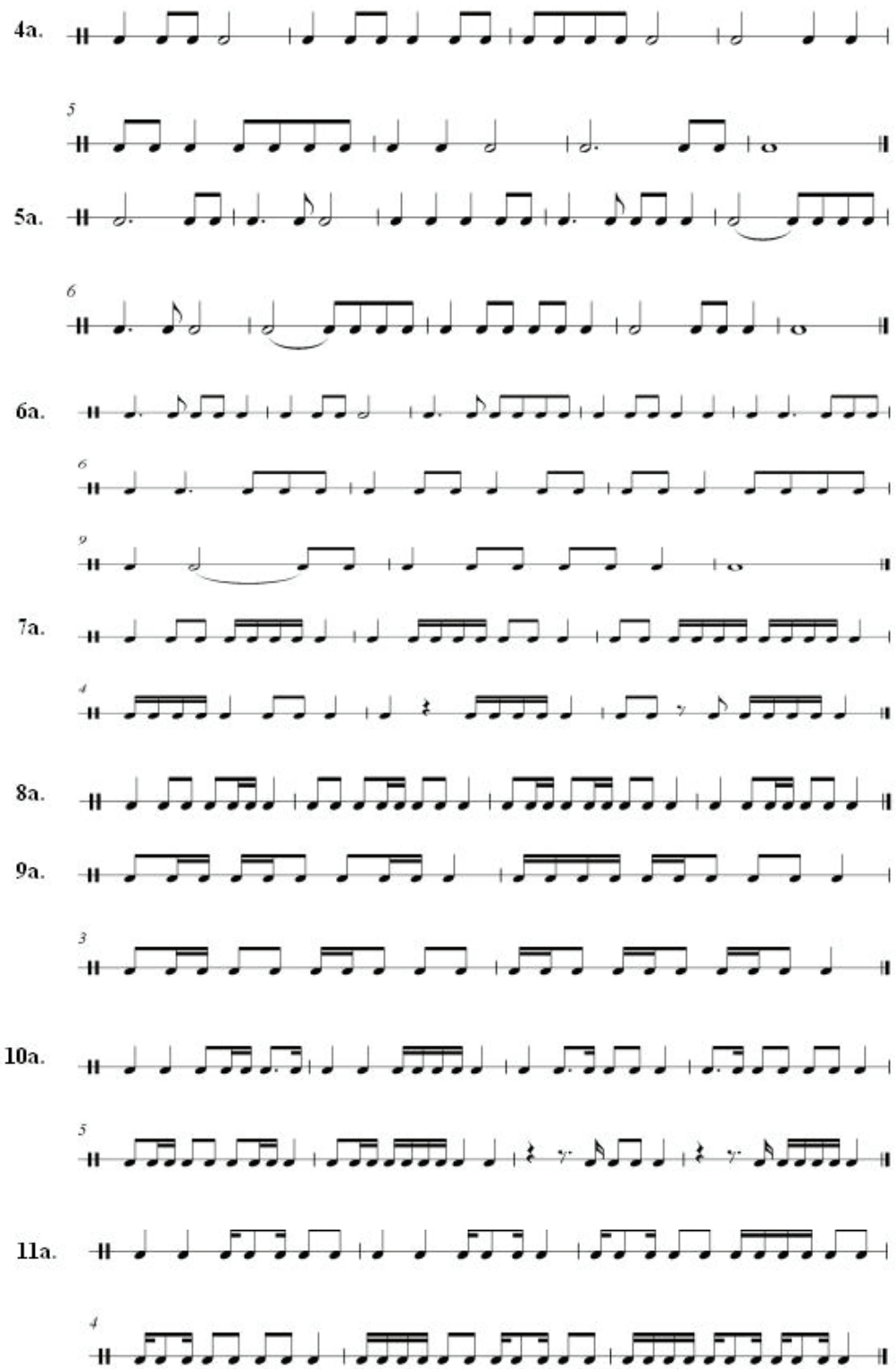
For a beginner, the following procedure for reproducing an ongoing rhythm pattern is recommended:

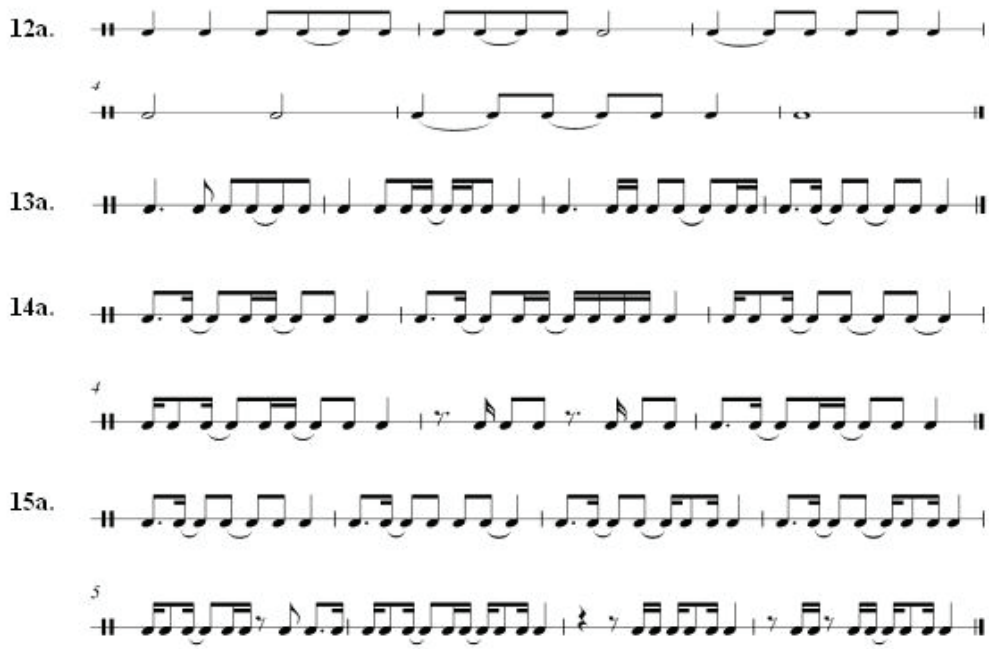
- Mark the pulse, the main beats, on one foot.
- Next, note the strong and weak beats in the structure of the music.
- Keep the pulse going with the foot as you assimilate the rhythm pattern mentally.
- Join in reproducing the rhythm pattern by clapping, singing or tapping it, while keeping the pulse with the foot.
- Stop the foot movement, and continue reproducing the rhythm pattern as you gain confidence with your feeling for pulse.
- Study the number of beats in a bar, and calculate the time signature if no time signature is indicated. Then mark the strong and weak beats of the musical movement. Always try to feel the pulse of a musical movement as a rule in performance activities and transcription exercises. The pulse will coincide with the regularly recurring strong beats, whether or not they are articulated independently.

On your own or in group-exercises, reproduce the following rhythm patterns vocally on a monotone, by clapping, or by tapping on an object.

4/4 time signature



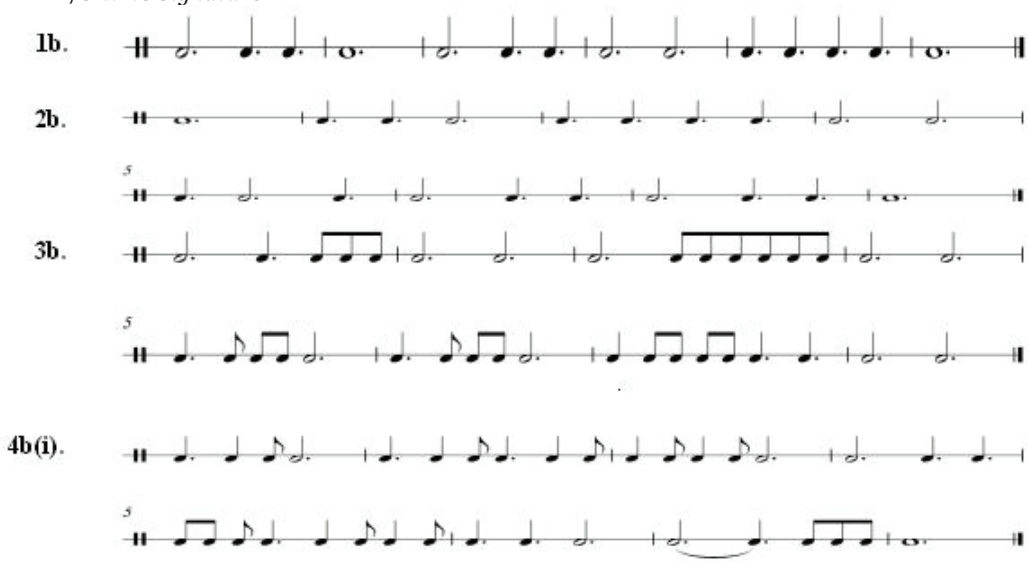

4a.
5
5a.
6
6a.
6
9
7a.
4
8a.
9a.
3
10a.
5
11a.
4

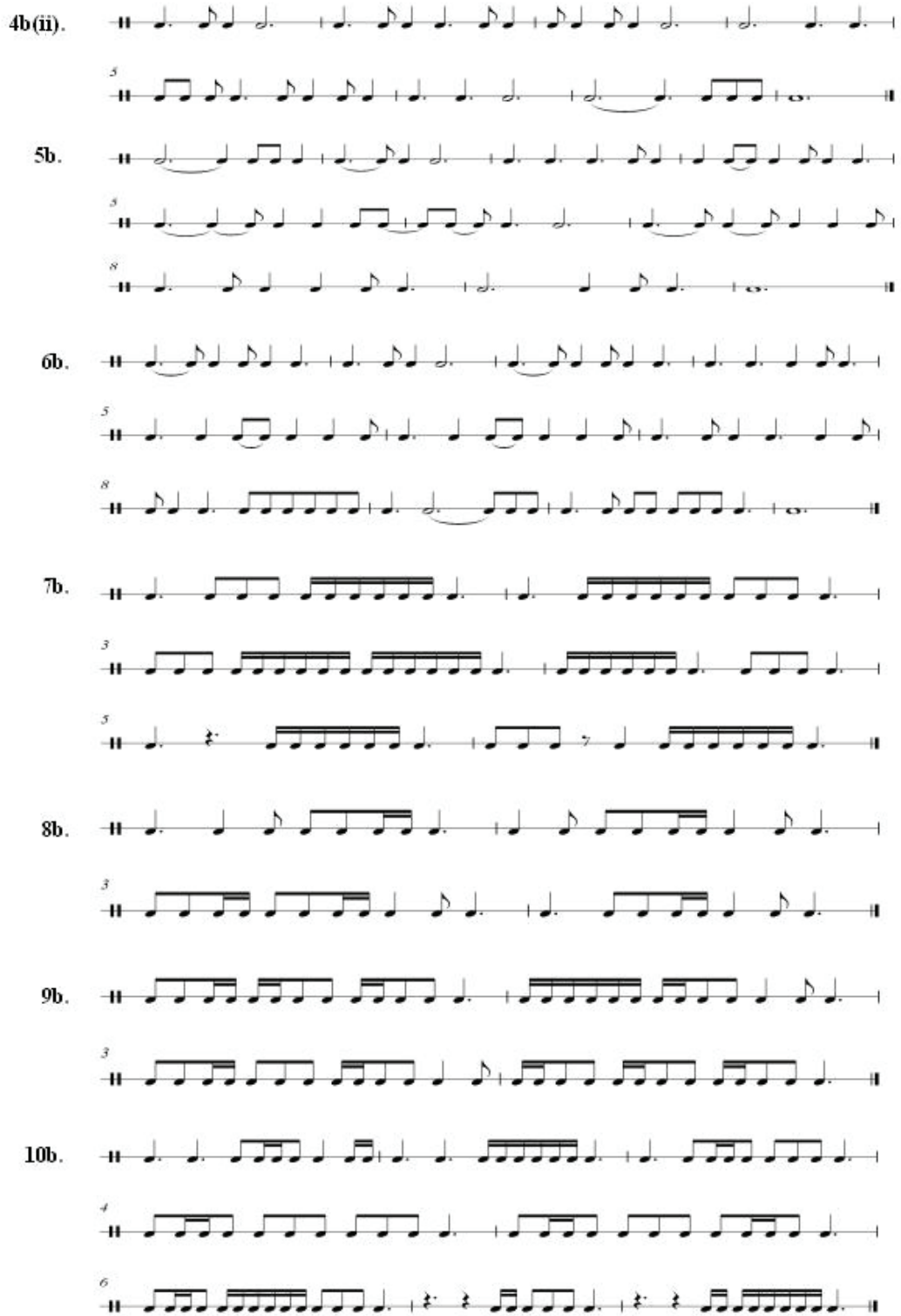


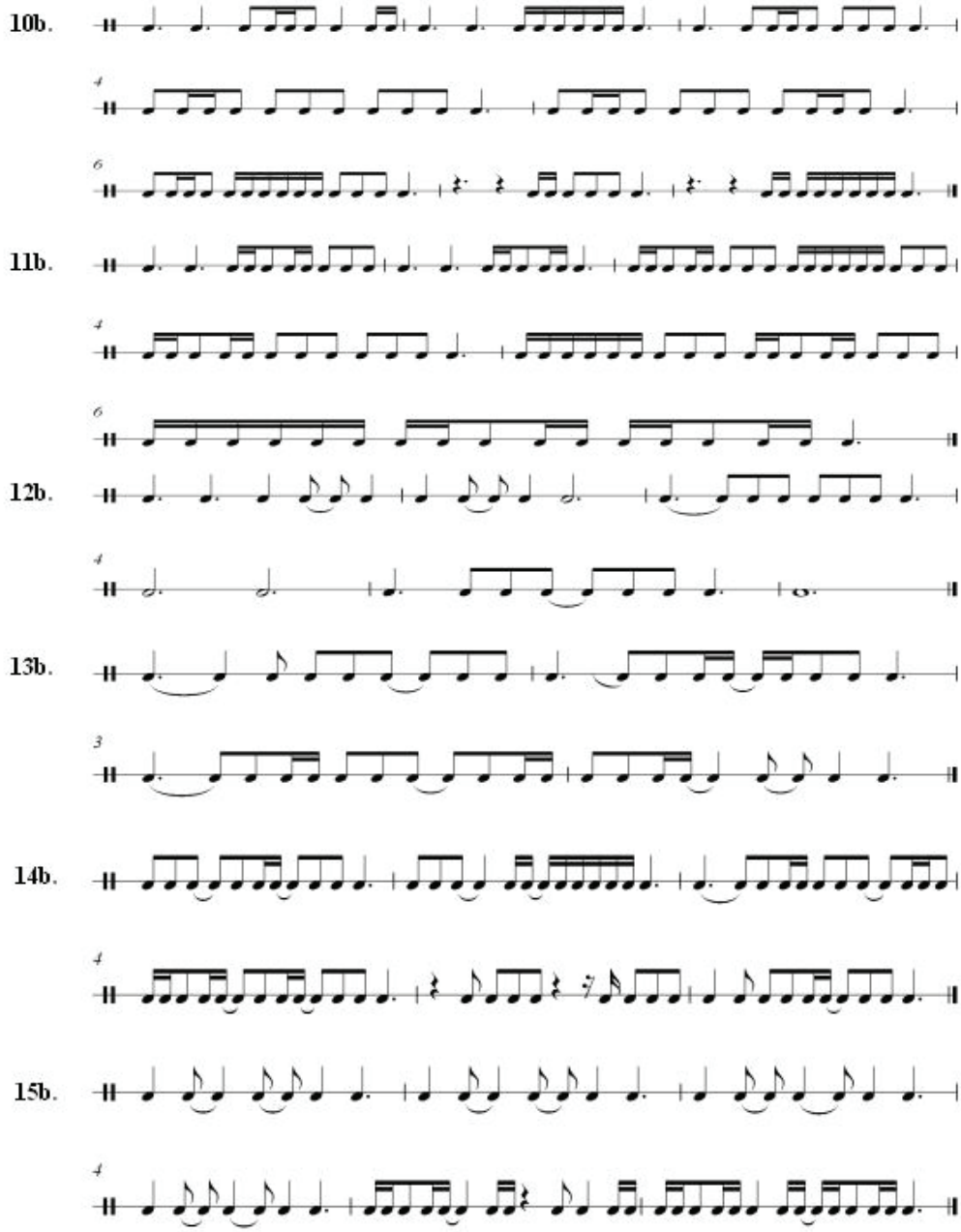
STEP II

The following exercises are transformations of the 4/4 patterns above into 12/8 metric organization. Note that the two rhythmic organizations are not inter-changeable, but share the same pulse sense. Note also that a change in feeling, and particularly movement dynamics, is automatic when a 4/4 musical metric sense is transformed to a 12/8 metric sense. When skill is developed, play a 4/4 pattern and its 12/8 transformation one immediately after the other. Note the difference in the internal structural as well as the movement feeling of the same pulse sense.

12/8 time signature

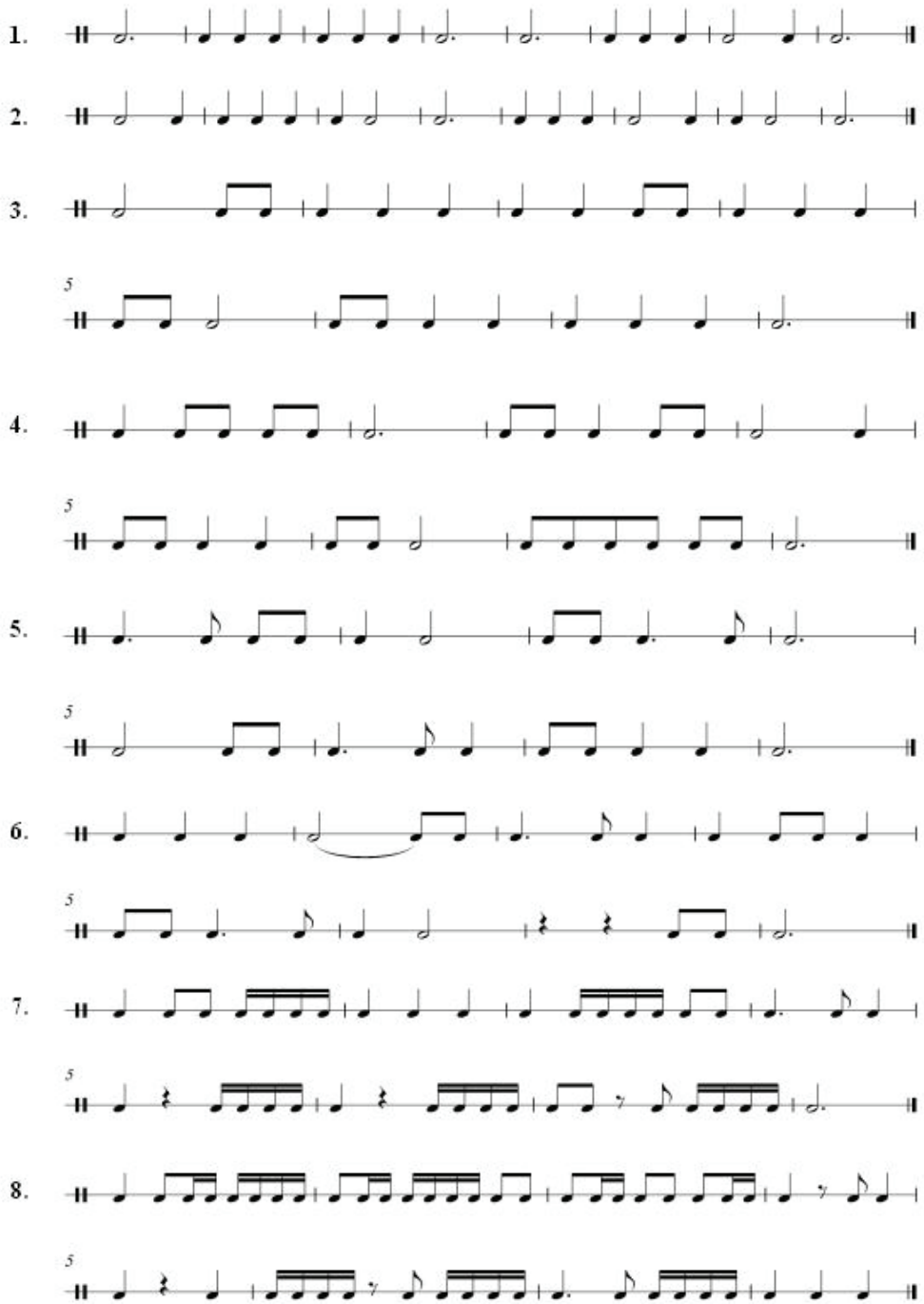


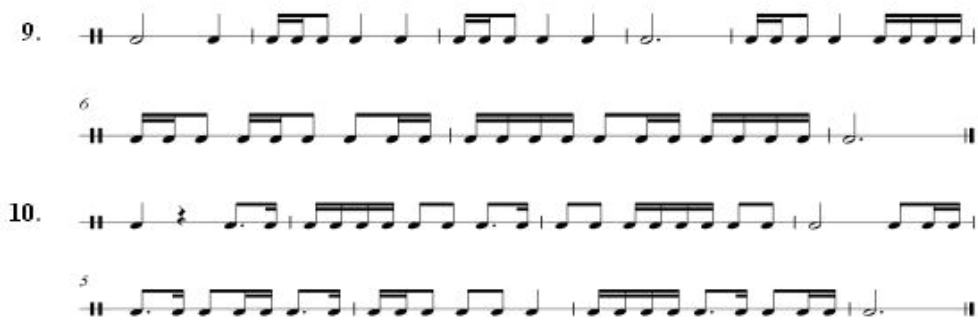

4b(ii).
5b.
6b.
7b.
8b.
9b.
10b.


10b.
11b.
12b.
13b.
14b.
15b.

STEP III

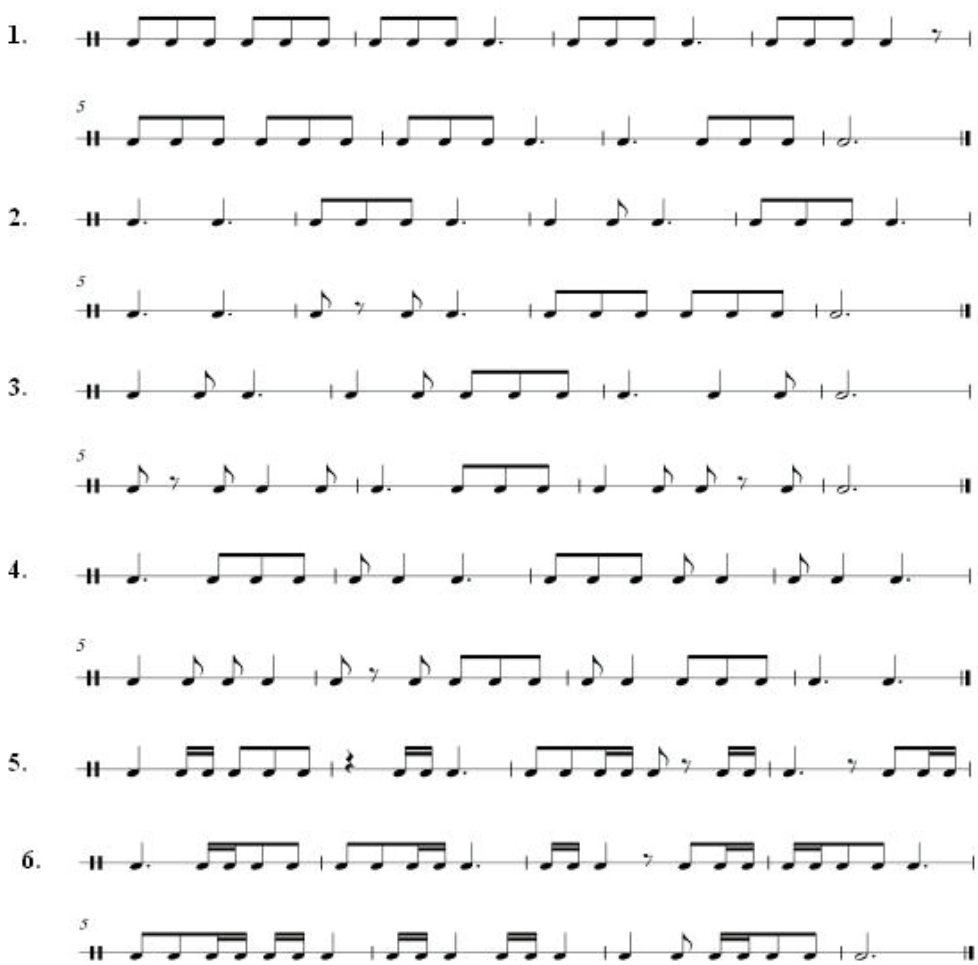
3/4 time signature

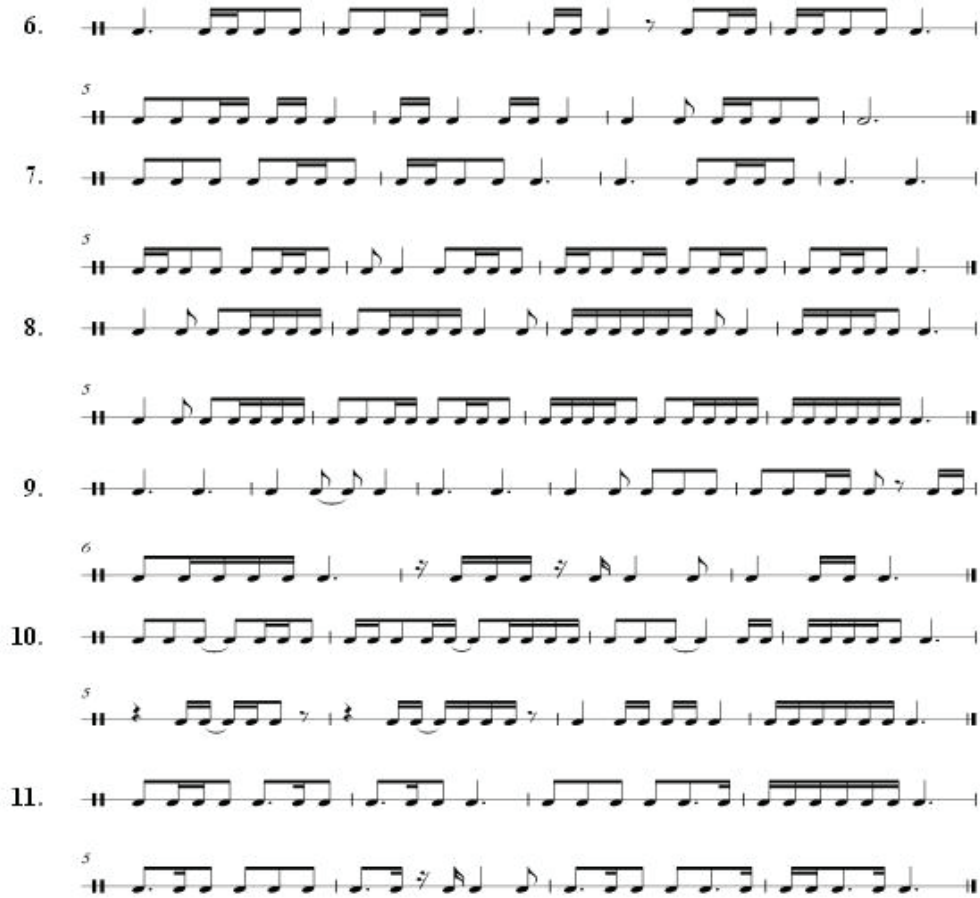




STEP IV

6/8 time signature





TOPIC 2 Reproducing and analyzing melodic themes

STEP I

Sources of material for exercises should include:

i. transcribed and/or published melodies from the culture area
ii. hymn tunes
iii. published or transcribed melodic materials from other culture areas, African or European classical.

For learners who are not yet adept in sight singing, the following procedure, for class or private study, is recommended for singing written exercises in this Topic area:

- Study the structure of the written melody. Identify the component phrases if any.
- Study the intervallic range of the melody, and note whether it is characterized by stepwise motion ascending and/or descending, wide intervallic leaps, movements in intervals of thirds, etc.

- Note the key signature, and the tonic or final – the note on which the melody ends.
- Note the time signature. Choose a comfortable speed – a slow pace is advisable initially, irrespective of the prescribed tempo – and mark the main beats (pulse) on one foot.
- Still keeping the pulse, proceed to tap or sing on one level of tone, the rhythm of the melody until it is accurately reproduced.
- Note the starting pitch with respect to the range of the melody, and choose a convenient vocal pitch on which to start. If an appropriate melody instrument is available, sound the starting pitch as a guide, then sing the movement of pitches to the now conversant rhythm of the melody. For beginners it is advisable to sing to a vowel sound first before singing the text, if any. For melodies in the diatonic scale the *solfa* could be used initially, although it is not advisable. If the entire melody is lengthy or has a complicated rhythm, take it phrase by phrase, and then link up for a full statement.
- Relying on your analysis of the structure as well as the characteristic sound of the melody, determine the possible culture of origin.

STEP II

The recommended procedure for unwritten indigenous melodies is as follows. (Melodies could be sung or played on melody instruments. Play or sing a melody as many times as it takes the class to reproduce it, and analyze its essential features.)

- Sing or play the melody while the pulse is marked on the foot. Determine the time signature.
- Reproduce the melody vocally while still keeping the pulse.
- Analyze the structure of the melody by distinguishing the component phrases if applicable.
- Note the lowest and highest pitches, and determine the intervallic range thereby. Note the movement character of the melody – whether it moves in stepwise motion or has wide intervallic descending or ascending leaps, or whether it has a curvilinear shape.
- Identify the key note/tonal center as well as the final note.
- Identify how many notes are used in constructing the melody with a view to determining the tone order and scale.
- Note how the melody is concluded, i.e. the intervallic movement of the last three or two notes that give the feeling of rest or closure.
- Give new tonics or starting pitches, and reproduce the same melody in new vocal registers.
- Determine whether the melody is from your culture area. If not, use its characteristics as well as your knowledge of the music of other culture areas to locate its possible culture of origin.

TOPIC 3 Reproducing and analyzing melorhythmic themes

STEP I

Follow the following procedure:

- Play the melorhythmic theme or statement on a membrane drum, a slit drum or any other indigenous instrument with tone levels. Prerecorded exercises could be used.
- Mark the main beats softly on one foot to determine the time signature.
- Tap or clap the rhythm of the melorhythmic theme. Proceed, using mnemonic/onomatopoeic syllables, to sing the tones as well as the stress nuances of the theme while still tapping the underlying rhythm as well as marking the main beats.
- Analyze the structure of the melorhythmic statement with respect to phrase structure and number of tones used. Some melorhythmic statements have more fragmented, i.e. very short, phrases, rather than melodies. Otherwise, melorhythmic statements and melodies share the same structural forms.
- Being as faithful as possible to the levels of tone, sing a tune with definite pitches that will be as close a reproduction of the tones of the melorhythmic statement as possible. Next, extemporize a text in the local language to match the melorhythmic statement rhythmically and tonally. Observe that using text to sing a melorhythmic statement transforms it into a melody.

TOPIC 4 Identifying intervals

STEP I

On an available indigenous keyboard instrument sound two notes simultaneously, starting with narrow intervals. The class or individual will sing the lower and upper pitches of the interval one after the other. Having known the tone-order as well as the intervallic scheme of the instrument, sing the notes or steps of the keyboard instrument in between the two intervals by singing the scale or tone row up from the lower to the higher pitch, and in reverse order. Determine the value of the interval in terms of:

- the number of steps or pitches on the instrument, noting that the starting pitch is counted as one. This will give the numerical value of the interval.
- the number of intervallic units using the narrowest interval on the instrument as the basic unit of measurement in the same way that the semitone is the unit of measurement in the European classical music system. This will give the quality of the interval in numerical terms.

If much difficulty is encountered in identifying and reproducing the lower and upper notes of an interval sounded simultaneously, play the two notes in a broken manner – one immediately after the other as if crushed, and then immediately together. This technique will be sparingly used, and only at the initial stages of exercises on identifying intervals. As skill

is gained it is expected that a student should be able to identify the size of an interval by the quality of its sound without pausing to sing and calculate from one note of the interval to the other.

STEP II

Where a European keyboard instrument is available, the drill on recognition of intervals should include exercises in recognizing the intervals of a diatonic scale tabulated in Module 101, Unit 1, Topic 3, Step III (Table 2). Apply the same procedure as recommended above for indigenous keyboard instruments.

TECHNICAL REPRODUCTION OF RECEIVED SOUND

TOPIC 1 Hearing, reproducing and writing rhythm patterns

STEP I

A rhythm pattern will be played a number of times, allowing breaks for students to work out and write the pattern they have heard. Start with simple rhythmic patterns of two to four bars in all the time signatures. The students are not expected to have previously seen a pattern being played.

- As the pattern is played for the first time, mark the main beats, the pulse, of the musical movement with one foot, softly.
- Still keeping the pulse, reproduce the rhythmic pattern vocally by clapping or by tapping as it is played over again. In the break, attempt an individual reproduction softly.
- Proceed to write the pattern in sections as soon as you grasp its structure. Sing or tap it to yourself silently all the time to ensure that you are writing the correct rhythm. Marking the pulse all the time will be helpful.
- Determine the time signature by calculating the occurrence of strong beats in the transcribed exercise. Write down the time signature at the beginning.
- Determine the number of bars, if the pattern is more than one bar in length. Put in the bar lines.
- As the pattern is played again, check for accuracy by tapping and singing along from your own transcription.

The class can collectively determine the time signature, and the number of bars before individuals begin to write. If that happens, write the time signature and draw the bar lines before writing in the patterns. Choose examples for the activity from any written source available.

TOPIC 2 Hearing, reproducing and writing melodies

STEP I

Play each example a number of times, allowing breaks for individual students to work out the sound heard.

- As the tune is played, mark the main beats with one foot, softly.
- Still marking the pulse, tap the rhythm of the melody softly as it is repeated. As soon as the rhythm pattern is grasped, plot the rhythm on top of the stave in your manuscript book or drawn line – for tunes played on traditional instruments that cannot be transcribed using the stave. Determine and write the time signature and bar lines.
- Still keeping time, sing along softly as the tune is replayed. During the interval sing the tune again to yourself, matching the pitches with the rhythm pattern you have written.
- You will be given the key signature if the tune is in a diatonic scale. Write this down, and mark the tonic of the key as well as the starting pitch of the melody on the appropriate clef of the tune. If the tune is in an indigenous scale, the tone-order as well as the intervallic scheme will be given before the exercise in playing and transcription would commence.
- Having plotted the rhythm and taken note of the key signature, starting pitch and tone-order as the case may be, proceed to match the pitches of the melodic movement to the rhythm as you write the melody in the appropriate clef. If the melody is more than a phrase in length, it will be advisable to take the exercise phrase by phrase.
- During a final replay, check your transcription for accuracy by singing along quietly from your own score.

TOPIC 3 Hearing, reproducing and writing melorhythmic themes

STEP I

The melorhythmic theme will be played as many times as necessary, allowing breaks for students to work out and write an exercise. If the example is not pre-recorded, play the pattern on a music instrument that has tone levels.

- Sound the tone levels on the music instrument used. The students will draw the number of tone-lines to match the tone-levels. Symbols could also be used to represent the tone levels, in which case the statement can be written in one line such that the symbols indicate the tone levels.

- Mark the pulse softly on one foot as the melorhythmic statement is played for the first time.
- Still keeping time, tap the rhythm softly as the statement is repeated. During the interval, reproduce the rhythm to yourself, and plot it on top of your tone-lines.
- Still keeping time, as the statement is replayed, reproduce the melorhythmic statement vocally, using vowels and mnemonics to match the quality of sound. Reproduce it to yourself softly during the interval.
- Determine the time signature as well as the number of bar lines. Write them down. Sing the melorhythmic statement to yourself, and check the rhythmic framework for accuracy.
- Fitting the movement of the tone levels to the rhythm, write the melorhythmic statement on the tone-lines or with the tone level symbols. You may need to use extra signs to distinguish the held strokes from the open strokes as necessary. Or otherwise, write on top of your transcription the vowels and onomatopoeic syllables suitable for reproducing the statement vocally.
- As the melorhythmic statement is played for the final time, reproduce it softly from your own transcription.
- If there are any special sound effects that are essential components of the statement, indicate these at the appropriate places. Describe the nature of the special effects as a footnote to the transcription.

TOPIC 4 Hearing, reproducing and writing intervals

STEP I

Keyboard instruments, indigenous or Western classical instruments could be used for exercises on recognizing and writing harmonic intervals. Harmonic intervals are two notes sounding simultaneously.

- The two notes will be struck simultaneously. Sing the notes quietly from one to the other, scale-wise.
- You will be given the name of either the lower or the higher note of the interval. Write this down. Proceed to calculate the size of the interval by singing up or down the intervallic scheme on the instrument from the given note until the second note of the interval is reached. Calculate the number of steps according to the intervallic scheme of the instrument.
- Write the second note of the interval directly above or below the given note as the case may be. Indicate the value of the interval in steps or in European classical terminology.

In European classical terminology, based on the diatonic scale, the following terms could be a guide to identifying the quality of intervals:

- A minor second has the quality of singing up from the leading note to the octave note or the reverse.
- A major second – tonic to supertonic or the reverse.
- A minor third – mediant to dominant or the reverse.
- A major third – tonic to mediant or the reverse.
- A perfect fourth – dominant to tonic or the reverse.
- An augmented fourth – subdominant to leading note or the reverse.
- A diminished fifth – subdominant to leading note or the reverse (same quality of sound as the augmented fourth). The difference in composition is how the notes move away from the sound – the resolution. An augmented fourth resolves outwards to a major sixth; a diminished fifth resolves inwards to a major third.
- A perfect fifth – tonic to dominant or the reverse.
- A minor sixth – mediant to tonic or the reverse.
- A major sixth – tonic to submediant or the reverse.
- A minor seventh – supertonic to the octave note or the reverse.
- A major seventh – tonic to leading note or the reverse.

In writing the above intervals in long hand, the following abbreviations are used:

- Minor second = min 2nd
- Major second = maj 2nd
- Minor third = min 3rd
- Major third = maj 3rd
- Perfect fourth = P 4th
- Augmented fourth = aug 4th
- Diminished fifth = dim 5th
- Perfect fifth = P 5th
- Minor sixth = min 6th
- Major sixth = maj 6th
- Minor seventh = min 7th
- Major seventh = maj 7th
- Octave = 8ve

MODULE 103
Music instruments

UNIT 1 – APPROACH TO IDENTIFYING MUSIC INSTRUMENTS 79
TOPIC 1 Classification of music instruments 79

UNIT 2 – TYPES OF MEMBRANOPHONE 81
TOPIC 1 Single-headed, open-ended membrane drums 81
TOPIC 2 Kettledrums: mortar-shelled, single-headed drums 83
TOPIC 3 Double-headed membrane drums 85

UNIT 3 – TYPES OF IDIOPHONE 87
TOPIC 1 Slit drums 87
TOPIC 2 Xylophones 88
TOPIC 3 Lamellaphone/finger piano 90
TOPIC 4 Bells 91
TOPIC 5 Rattles, shakers and friction rasps 93
TOPIC 6 Plosive tubes – aero-idiophones 95
TOPIC 7 Clappers and castanets 96
TOPIC 8 Calabash drums 97
TOPIC 9 Stamping sticks and poles 97

UNIT 4 – TYPES OF AEROPHONE (WIND INSTRUMENTS) 98
TOPIC 1 Flutes 98
TOPIC 2 Reed instruments - clarinet and oboe 100
TOPIC 3 Pitch pipes and whistles 101
TOPIC 4 Horns and trumpets 102
TOPIC 5 The musical pot 103
TOPIC 6 Mirlitons 104
TOPIC 7 Spinning blades (bull roarer) 105

UNIT 5 – TYPES OF CHORDOPHONE (STRING INSTRUMENTS) 107
TOPIC 1 Monochords – single-string instruments 107
TOPIC 2 Lutes 109
TOPIC 3 Lyres 110
TOPIC 4 Harps 111
TOPIC 5 Zithers 112

UNIT 6 – EVALUATION 114

Approach to identifying music instruments

TOPIC 1 Classification of music instruments

STEP I

Every human society with a variety of music instruments has devised a system of identifying and grouping them, which we can regard as the culture classificatory system. There are cultural rationales guiding the naming and classification of music instruments. The concept of classification groups instruments according to common technological features and peculiar sonic attributes. Classification also groups some music instruments according to the materials of construction, and others according to techniques of sound production. Other approaches classify music instruments according to what they are used for in the culture, which implies non-musical criteria. Local names for indigenous music instruments embed cultural meanings. We must, therefore, lay emphasis on culture terms and classification. Knowledge of culture classification will further help understanding a society's philosophy about music as well as theories regulating musical composition and practice.

The ranges and nature of music instruments found in a culture area depend to some extent on the vegetation as well as the indigenous exploitation of mineral resources in the environment. For instance, whereas wood-based music instruments are common in the tropical rain forest zone of Africa, reed-based instruments are more common in the grassland areas. The construction of instruments indigenous to a culture group is also guided by the basic science of sound, and level of technological advancement.

There are music instruments that are common to many societies of the world. Some more general terms and methods of identification for these music instruments become relevant for the advancement of inter-cultural understanding, and global discourse. There may be slight differences in sizes, sound-producing components, materials, sound production techniques, range and exploitation of tones as well as musical and/or non-musical usage. But the general principles guiding the technological conception and sonic features of the common music instruments remain identical. Our emphasis on a sound knowledge of our local musical heritage must take cognizance of the growing global pooling of world musical knowledge and interactions. As such, our discussion of the music and music instruments of our local environments should be in the context of the theories, significations and other social cultural rationalizations informing both the peculiar culture terms and the modern conventional terms.

Studies, documentation, classifications and exhibitions of the music instruments of world peoples have advanced over the years, developing new approaches and insights, without detracting from the validity of African systems. A number of attempts have been made to find a most adequate universal system of classification. Each attempt argues a set of theories and criteria. The system of classification that is most universally in use is that developed by Curt Sachs and Erich M. von Hornbostel in 1914. The Sachs-Hornbostel system has been widely published, discussed and applied by researchers of the indigenous music of world cultures. We shall cautiously adopt the conventional terms for the primary categories, called families of instruments because it is imperative in scholarship to know about what is happening elsewhere. The current conventional model can be regarded as a broad base for generally identifying music instruments. But we must retain alongside our various culture classificatory terms because they as well as other terms for aspects of musical creativity and practice implicate fundamental knowledge of a culture's philosophy and theory about the musical arts. We must note that culture classification is bound to vary from one culture area to another for the obvious non-musical factors that impact the rationalization as well as deployment of musical arts creativity and practice in Africa.

Our concern here is to identify the common features that characterize music instrument types and species. The students will be required to use them as a guide for documenting culture classification as well as probing the meanings of the names of the instruments in their various culture areas.

Not all the music instruments that will be discussed in this Module may be found in every culture area. Very general descriptions will be provided. It is important in the study of African music instruments found in various localities to determine how they conform or differ from the conventional descriptions and classifications.

The primary families in the Sachs-Hornbostel system of classification are: the membranophones – instruments with membranes that vibrate to produce sound; the idiophones – instruments, the bodies of which vibrate as a unit to produce sound; the aerophones – instruments that produce sound when the enclosed column of air vibrates (also known as wind instruments); and the chordophones – instruments with strings that vibrate to produce sound when activated. Types of music instruments will be discussed with respect to:

- physical features
- sonic peculiarities and tuning
- local and European classical varieties
- research assignment

Types of membranophone

TOPIC 1 Single-headed, open-ended membrane drums

STEP I

The size, sound and, at times, the usage of membrane drums determine the kind of animal skin used as the membrane. Every culture group in Africa has rationalized some musical and non-musical reasons for the materials it uses in making music instruments. Generally the skin for making membrane drums is that obtained by skinning the preferred animal immediately after it is killed. This is for reasons of durability and tone quality. Such drum membrane has reddish veins and patches of dried blood that can be seen when held up to light, indicating that tissue decay did not set in after death, before the animal's skin was procured and cured. The skin is more durable than an animal skin that is totally drained of blood, due to bleeding from trap wounds for instance, or skinning long after death when tissue decay must have set in.

The rope and other materials, as well as the technique of securing the skin membrane to the body of the drum, vary between culture areas, also between shapes of drums. Indigenous technology has continued to update the techniques of attaching skin membranes to drum shells.

A single-headed, open-ended membrane drum usually has a hollow wooden, clay pot, calabash or metal shell. At one end a skin membrane is stretched taut over the rim and pegged, glued, battened down or tied to the shell. The other end remains open, and is hollow right up to the membrane.

STEP II

Skin drums can be played with one or two hands, a hand and a drumstick, two drum sticks, one hand only or one drumstick only. How a drum is played determines in addition to the physical features and materials of construction, the quality of tone as well as the variety of sound that is possible. Three primary tones are normally possible on a membrane drum. These depend on where and how the drum membrane is struck and allowed to vibrate. A high and sharp tone level is produced when the drum is struck at the rim, and the hand or drumstick is lifted immediately to allow the skin to vibrate. The centre area gives the deep tone level. Slapping the drum at the rim produces an emphatic, medium level tone. To get more variety and range of tone, pressure could be exerted on the skin surface with the fist, finger or fingers held together, or the heel of a foot, while the drum is struck.

A single-headed membrane drum is essentially a melorhythmic instrument, but could also be played in a manner that produces essentially percussive musical sounds.

Various tuning techniques have been identified. A culture or music group, depending on the drum type, may opt for one or more of the following tuning techniques:

To raise the tone level:

- Heat over fire or put the drum out in the sun to increase the tension on a stretched membrane, and thereby raise the tone.
- Strike down the tuning pegs of a drum that has such a tuning device.
- Hit the skin right round the edge where it is glued to the shell for fine-tuning.
- Shift down the tuning wedges that are inserted in between lacing strings.
- Tighten the tuning strings of drum skins secured with string braces running down the drum shell.

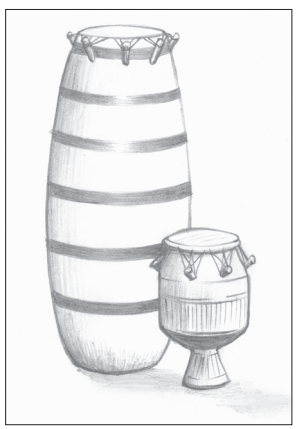
To lower the tone level:

- Dampen the skin with water or spit to reduce tension on a stretched skin that may have been heated too much in the sun or fire or by playing.
- Hit the centre of a large skin surface with a fist to reduce the tautness of the skin surface.
- Relax the tuning pegs or wedges or strings.

STEP III

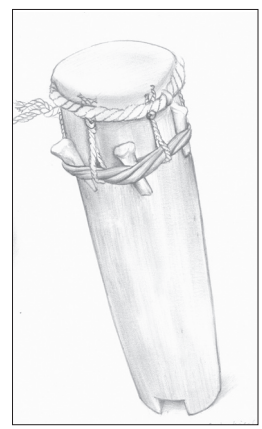
The following varieties of open-ended, single-membrane drums have been identified, and may be found in your culture area:

- cylindrical
- goblet-shaped
- hourglass
- square-framed
- barrel-shaped
- conical
- pot-neck



Barrel-shaped and goblet-shaped

Goblet-shaped



Cylindrical

The modern equivalents of single-headed, open-ended membrane drums are the drum kits commonly used in popular music as well as the cylindrical metal-shell drums used by military bands. Others include the bongos, the tambourines and the conga drums. They are standardized to precision measurements during manufacture in factories. The skin used is synthetic and is called velum. The velum is held down to the side of the wooden frame with metal bands. The common tuning device used is adjustable bolts and nuts.

STEP IV

Give the local names, and describe the features of single-headed, open-ended membrane drums in your culture area. Classify them by their local terms as well as according to the descriptive terms from Step III. Make notes on those that do not belong to any of the species above.

TOPIC 2 Kettledrums: mortar-shelled, single-headed drums

STEP I

A hollow chamber is dug out of a block of wood to the shape of a mortar such as is used for pounding food and cereals. Over the open end a skin membrane is stretched, and ringed with lacing ropes around the wooden framework. Some are battened down with pegs. In other culture areas, the skin membrane is stretched over the closed end as well for purposes of attaching the skin to the shell. Two skin surfaces at the open and closed ends may be laced, one to the other with parallel or crisscrossing skin thongs.

STEP II

When struck with a drumstick, a mortar-shelled drum usually produces one primary tone that has pitch essence. This is because the volume of air enclosed in the hollowed air chamber is constant, and makes possible a constant level of sound in an even temperature. But if the air trapped inside the chamber gets heated during a performance, the pitch-tone may rise slightly and could be lowered by the application of water. Secondary sound effects or tone colors are possible, depending on the method of striking the skin surface.

A mortar-shelled kettledrum is played with one or two drumsticks. The bare hand is not commonly used, because it is not as effective in producing a good quality tone.

When a tonally graded row of various sizes of mortar-shelled drums is played as one composite instrument, the set becomes a melody instrument that can be musically deployed as a keyboard instrument. It is capable of producing harmonic intervals. Chords of three or more simultaneous notes produced by more than one performer, each using two drumsticks, are possible. A species of mortar-shelled drum used singly in an ensemble as a metronomic or phrasing referent instrument may have a lump of wax attached to the centre in order to limit vibration and ensure the desired, steady tone.

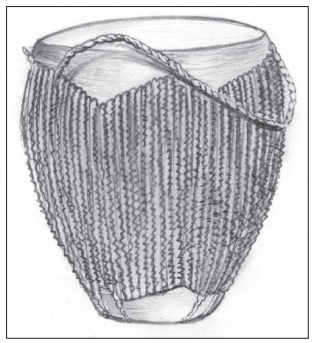
Mortar-shelled drums are tuned like any other drums, depending on the technique of attaching the skin to the wooden shell. The species found among the Igbo of Nigeria uses tuning pegs. The Ugandan species in East Africa is covered with skin at both ends, and uses moveable tuning wedges passed in between the parallel-running leather thongs. The phrasing-referent species found among the Yoruba of West Africa has wax affixed to the center of the membrane surface, while skin ropes run from the skin membrane to a rope ring or circular pad at the bottom of the drum. Water is used to dampen and lower the pitch of a drum if it gets heated during performance, and the pitch rises.

STEP III

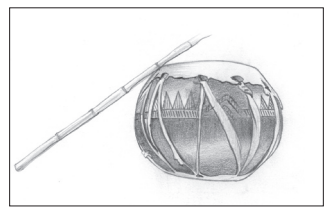
The following species of kettledrum are found in Africa:

- conical-shaped – usually a component drum of a tuned drum row
- hemispherical species with affixed wax, played singly
- hemispherical species without wax, with tuning devices
- the roundish species of wooden or gourd shell that may be played as friction drum
- barrel-shaped species
- pot-shaped species

Barrel-shaped domba drum



Conical-shaped drum



Calabash-shaped friction drum

Friction drums are mortar-shelled drums by design. A stick or strong leather thong is twirled on top of the skin surface using the palms of both hands. In another specie the stick is twirled under the skin, from the inside of an open-ended drum shell. The friction so developed activates the membrane to vibrate and thereby produce a steady booming sound. Friction drums are rare. Modern mortar-shelled drums include the timpani used in Western symphony orchestras.

STEP IV

Give the local names and description of mortar-shelled drums in your culture area, if any. Classify them by their local names as well as according to the descriptive terms used in Step III. Make notes on any other varieties in your culture area.

TOPIC 3 Double-headed membrane drums

STEP I

To be categorized as such, a double-headed membrane drum should have a hollow shell covered at both ends with skin membranes. Some double-headed drums have leather tongues lacing and connecting both skin tops. Others have each skin top attached to the shell independently.

STEP II

The species with an hourglass-shaped shell is capable of producing a range of tone levels. The parallel leather tongs connecting the skin tops, and known as tension thongs, are manipulated either by compression under the armpit (for the smaller sizes) or pulling outwards a handful of the thongs to raise the tone levels from the fundamental. This species is also classified as a tension drum. Usually one head is beaten with a padded drumstick. In other species, both heads are beaten with two drumsticks or with one hand and one drumstick.

The barrel and cylindrical shaped species are commonly played to produce one primary tone using a drumstick. The other hand may occasionally be used on the same playing surface or the opposite surface to produce shades of the only primary tone.

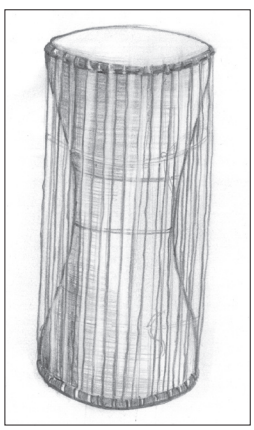
The tuning techniques are similar to those already discussed, depending on the manner in which the lacing ropes are attached to secure the skin heads to the drum shell.

STEP III

The following varieties of double-headed membrane drums are found:

- hourglass tension drum
- goblet shaped, double membrane drum
- conical double membrane drum
- cylindrical double membrane drum

The modern versions of double-headed drums include the bass drum, tenor drum and the snare drum used in brass bands as well as the percussion drum kits in popular and military music.



Hourglass tension drum

STEP IV

Give the local names and descriptions of double-headed membrane drums found in your culture area. Classify them using local terms as well as according to the descriptive terms in Step III. Make notes on any species that do not belong to the ones identified above.

Types of idiophone

TOPIC 1 Slit drums

STEP I

The wooden slit drum is a one-piece music instrument. It is carved out of a single block of wood. A hollow, resonating chamber is dug in the log to furnish two sounding lips. The construction of the resonating chamber may or may not provide for two rectangular openings some distance apart, connected by the sounding lips. The shape of the opening then resembles a dumbbell. The name "slit drum" comes from the slit that normally separates the two lips or sound shells that vibrate when struck to produce the sound amplified by the resonating chamber. Other wooden slit drums, especially the giant-sized and the small knocker varieties, may have slits that run along a good length of the wooden block. A hollow cavity is dug in the log through the slit to provide the resonating chamber. Some slit drums have human or other animal-shaped heads carved at one end as a handle. There could be a protrusion, often carved in the manner of two legs, at the opposite end for standing the drum upright. The two lips of a slit drum are usually of different thicknesses. As a result, a slit drum has two tone levels, at an interval of anything from a second to a fifth, as preferred in that particular culture. The thickness of the vibrating shell determines the level of tone.

Bamboo slit knockers are made from bamboo poles. A slit is cut laterally along a bamboo section that has two closed nodes. A bamboo pole is hollow inside, and already provides a natural resonating chamber. Both lips of a bamboo slit drum/knocker produce the same level of tone, being of the same thickness and vibrating length.

STEP II

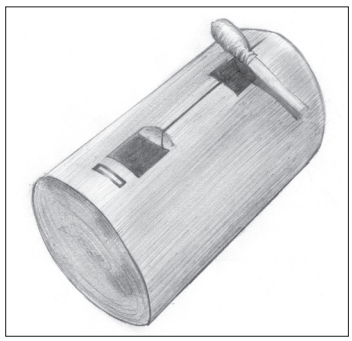
Two primary levels of tone are provided for in the construction of a wooden slit drum. Slit drums, particularly those used as language surrogate instruments to communicate verbal language non-vocally, have two primary tones. The interval between the two levels of tone approximate the interval between the primary speech tones of a culture's tonal language. Secondary tones and percussive sound effects are possible when various locations on the instrument other than the two lips are struck. Two fibrous drumsticks are commonly used. Otherwise a normal stick would be padded in order to avoid cracking the thin lips of a drum. A tiny knocker species carried in one hand, as well as the large species played in a standing position, is struck with one drumstick. A wooden slit drum functions as a melorhythmic as well as a percussion instrument in an ensemble. The knocker and bamboo species are played as percussive instruments. The giant, message-sending species could as well serve

as a cultural symbol, and are therefore deployed solely as verbal language communication and signaling instruments, and would not be used in musical ensembles. All slit drums are permanently tuned during construction but could be fine-tuned by chipping on the outside or inside of the lips.

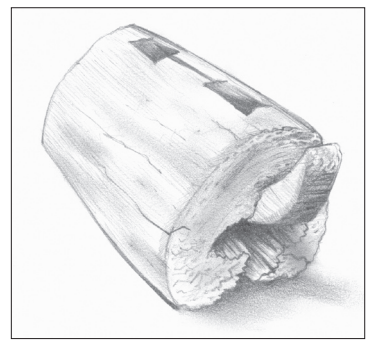
STEP III

The following varieties of slit drums have been identified:

- the giant-sized, "talking/signaling" slit drum
- the portable melorhythmic slit drum
- the bamboo slit drum
- the small wooden slit knocker



Slit drum



Giant-sized slit drum

STEP IV

Research and make notes on the local names and descriptions of slit drums as well as other slit instruments in your culture area. Discuss the features, and classify them using local terms as well as according to the descriptive terms in Step III above. Make notes on any species that do not belong to the ones identified above.

TOPIC 2 Xylophones

STEP I

The xylophone is an arrangement of graded slabs of wood each of which is a graded melodic note or key. The range of keys is used for playing melodies as well as harmonies in two or more parts. The component key of a xylophone gives one pitch level when struck. The keys on a xylophone range from two to twenty and more. The keys are made from various types of resonant wood available in a culture's ecology. The natural sound produced by a xylophone key is soft, depending on the type of wood preferred by a music culture area. Some

amplification is therefore normal for xylophones. Various xylophone cultures have devised various technologies for amplifying the sound. In some cultures the keys are arranged on a pair of wet banana stems that create a resonance trough. Other cultures have devised resonators made of calabash or gourd or animal horn. Each key would then have one or two resonating shells attached to it. The two-slabs species is mounted on an earthenware bowl or a wooden box that acts as the resonating chamber. The range of xylophone keys is normally secured to two parallel wooden or vegetable supports, straight or curvilinear, with ropes or pegs.

STEP II

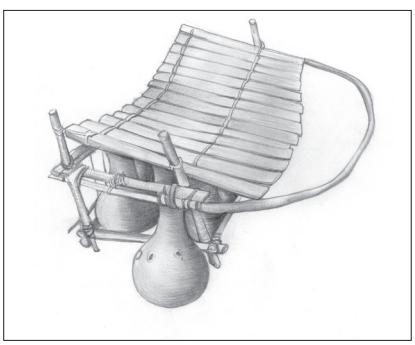
A xylophone slab or key produces one note of a fixed pitch. In the European classical orchestra sense, the xylophone is categorized as a percussion instrument, simply because the keys vibrate to produce sound when struck. In African musical science and practice, the xylophone is regarded as a melody instrument that "sings". The cultural range of tones as well as the intervallic scheme is fixed during construction, but could be tuned as needs be, if, for instance, the fibrous tissues of the wood wear out and a key is out of tune. The keys are played with beaters. It is common for a performer to play with two beaters. Some xylophones are played by one performer, others by two or more performers in combination.

Xylophones are permanently tuned according to the scale/s of a music culture area during construction. Dry and seasoned wooden slabs are used in order to ensure a fixed pitch. The pitch of a wet slab of wood rises as it loses water.

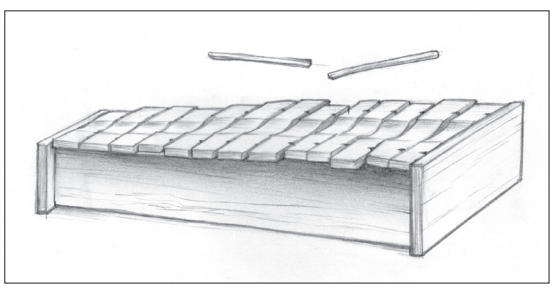
STEP III

The following varieties of xylophone are found in Africa:

- two-keys xylophone with pot or wooden box resonator
- portative xylophone with independent resonators
- fixed-location xylophone with composite vegetable resonator. It is also called a trough xylophone
- modern, factory-produced xylophone with resonating plastic or metal pipes and wooden chambers



Portative xylophone



Trough xylophone

The modern European classical xylophone has tubular resonators. There is a metal classical species called the glockenspiel.

STEP IV

Research and make notes on the local names and descriptions of xylophones found in your culture area. Classify them using local terms as well as according to the descriptive terms in Step III above. Make note of any remarkable or peculiar features.

TOPIC 3 Lamellaphone/finger piano

STEP I

The lamellaphone is a keyboard instrument that has a range of metal or bamboo back strips or lamellae. Each lamella produces a definite musical pitch when struck or plucked with a thumb or finger. A component lamella is a prong mounted on a wooden soundboard such that one end is fixed. The fixed end is braced to the board with an iron or wooden bridge, and laced down with metal or vegetable rope. The longer, free end projects above the wooden board at an angle. It is this elevated, free end that is plucked. The lamella vibrates along its free length to produce sound. The soundboard is normally mounted on a calabash or wooden box resonator. The soundboard on which the prongs are mounted is fitted to the resonator in a manner that makes provision for it to be held in the hand in some species.

STEP II

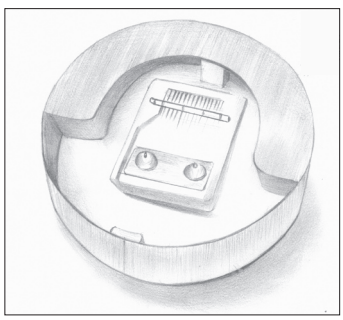
The range of notes on a lamellaphone is as many as the lamella or keys mounted on it. The keys could be as few as three, and as many as 22. The keys are not arranged in all the species according to a rising order of pitches as in the xylophone. They could be staggered to facilitate the peculiarities of melodic movements produced by plucking the lamella with two thumbs or two forefingers, or thumbs and forefingers of either hand as the case may be. Some species, usually of about four keys, have large lamellae, and are used as bass instruments. The length, thickness and breadth of the vibrating prong determine the level of pitch. The longer and larger, and thereby heavier, a prong, the lower the pitch level. Some African cultures practise a technique of dampening or muting the sound produced by a lamella. The sound can be dampened or stopped from vibrating when the first finger is placed across the vibrating prong as soon as it sounds.

The vibrating lengths of the lamellae or keys are pushed in or pulled out for tuning. Pulling out to lengthen the prong lowers the pitch; pushing in shortens the vibrating length, and the pitch rises. Various cultures have various arrangements of the tone-order to produce culturally peculiar intervallic as well as scale schemes.

STEP III

The following varieties of lamellaphone are found:

- single row of metal prongs with calabash resonator
- single row of metal prongs with portable wooden box resonator
- single row of metal prongs with large, wooden box resonator
- single row of bamboo back prongs with calabash or wooden resonator
- two rows of metal prongs with calabash resonator



Finger piano with round, wooden resonator

STEP IV

Research and make notes on the local names and descriptions, including number, arrangement and intervallic scheme, of lamellaphones available in your culture area. Draw the arrangement of the prongs to show the tone-order and intervallic scheme of each variety. Classify the lamellaphone using local terms as well as according to the descriptive terms in Step III above. Make notes of any species that is made of different materials from those that have been identified above.

TOPIC 4 Bells

STEP I

Bells are metalophones. This term classifies the bell as an idiophone made of metal material, most commonly of cast iron. A bell has a flared base and tapers to an apex where a non-vibrating handle is constructed. Musical bells found in African culture areas are usually two halves of curved metal sheets that have been welded together along the longitudinal rims. Some large bells have lobed shapes, while others are conical. The cylindrical bells are molded as a single unit. The single unit cylindrical species usually has a clapper attached inside the apex.

STEP II

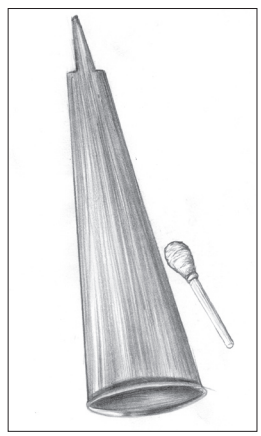
The musical bells more commonly found in African cultures have no clappers. They are described as clapperless bells. Such bells are played with iron, wooden, fibrous or felt-covered beaters. The thin shell of the half of the bell that is struck vibrates to produce sound, which becomes further amplified by the hollow chamber enclosed by the two curved metal sheets. The clapperless bells can produce a range of tones that rise in pitch as well as get duller towards the apex. At the apex the tone is doused because vibration is most limited. Clapperless bells, particularly the larger species, are melorhythm instruments. A row of tonally graded clapperless bells can be used as a melody instrument. The cylindrical bells with attached clappers produce a spectrum of sound that is purely percussive. Bells are tuned during construction. A bell is played with a single beater or two beaters.

STEP III

The following varieties of bells are found:

- portable single clapperless bell
- portable twin clapperless bell
- giant-sized clapperless bell
- lobed clapperless bells
- quadruple clapperless bells
- cylindrical bell with a clapper

Twin clapperless bells



Giant-sized bell

Quadruple bell

A modern development in the use of clapperless bells in Africa is the bell chime, which is a range of bells of graded pitches attached in a row to a standing support. This can be called a bell chime. The clapperless bell chime is tuned in construction to the scale prescribed by a musician to suit her/his music style, type or tonal orientation. The bell chime plays melodies and harmonies, and is not conceived as a melorhythm instrument. The European

classical bell chime is made of clapperless tubes, and is used musically to simulate the sound of pitched church bells. Varieties of the cylindrical bell with attached clappers are used as signaling sound objects by churches and schools. When found in indigenous music situations, they are used to produce sound effects.

STEP IV

Research and make notes on the local names and descriptions of bells used in musical situations in your culture area. Classify them using local terms as well as the descriptive terms in Step III above. Make notes on any species that do not fit the ones identified and described above.

TOPIC 5 Rattles, shakers and friction rasps

STEP I

There is a very wide variety of materials used for making rattles, shakers and friction rasps. This type of instrument is also found in very many shapes and types of construction. The instruments in this category produce a percussive rhythm when excited by shaking, beating, scraping, stamping and other forms of movements of the performers. Some are in the form of bunches of tiny, hollow shells shaped like discs, pods or bells, and which may or may not have pellets trapped inside them. Others are shells of seed that are dried and stringed together in a bunch or in a row, and may be worn as dancing belts. Still others are tiny woven-mat trapezoids entrapping stones or seeds. The wickerwork types have a calabash disc or wooden board base on which the conical basket is constructed. The trapped seeds or stones hit the hard base when shaken to produce a rattling sound. Gourd rattles are ordinary dry gourds or calabashes covered with a net of stringed beads or seeds. In some instances, dry vegetable pods with the seeds loose inside them are used as rattles without any need for special construction. Bamboo, wooden or metal objects with notches cut on them can be scraped with hard objects to produce rasping, percussive rhythms. They are known as friction rasps. There are other types of rattles and shakers found in African music culture areas.

STEP II

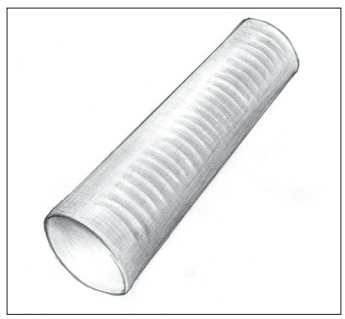
Rattles, jingles, shakers and friction rasps constitute the few examples of conceptually percussive music instruments found in Africa. The sharp percussive effects they produce when activated rhythmically heighten the psychical intensity of a musical texture. Percussive sound effects in music situations excite action-intensive affect or behaviour. Those worn on the body of performers amplify the rhythm of the movements of the parts of the body where they are attached.

As percussive music instruments, no tuning is necessary. But the quality of sound depends on the material as well as the technique and dynamics of sound production.

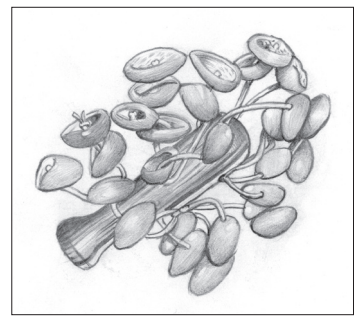
STEP III

The following varieties are among those found in African music culture areas:

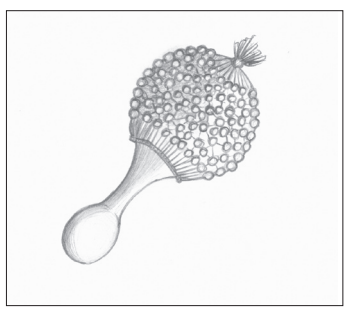
- body jingles and rattles – ankle, hand, waist, knee, and chest rattles/jingles
- hand-held bunched or cluster rattles and shakers
- gourd and calabash rattles and shakers – beaten or shaken
- wooden, hourglass-shaped shakers with in-built strikers
- single or stringed pellet bells
- friction rasps



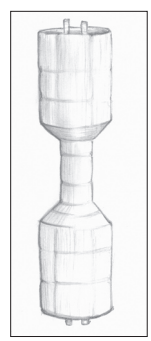
Friction rasp



Cluster shaker



Gourd rattle



Hourglass shaker

STEP IV

Research and make notes on the local names and descriptions of rattles, shakers, jingles, and rasps found in your culture area. Classify them using local terms, techniques of sound production, and the descriptive terms in Step III. Make notes on any peculiar species that do not fit those described above.

TOPIC 6 Plosive tubes – aero-idiophones

STEP I

Plosive tubes are hollow bamboo sections open at both ends. Other plosive tubes are made from tubular gourds, of which the naturally sealed ends are cut off. The seeds and fibre are removed through the openings. A player could wear metal rings on the fingers, which produce an additional percussive timbre when used to strike the tube.

STEP II

Plosive tubes, bamboo or gourd species, are music instruments played mostly by women. The top opening of a plosive bamboo tube can be partially or fully closed with the palm of one hand while the other hand is used to hit the opposite end on the ground or lap. In this playing technique various levels of tone are possible due to the combined action of the vibration of the material (idiophonic) and the air column in the tube (aerophonic). There could be a team of two or more performers playing tubes of different lengths, sizes and, therefore, primary tones. The interlocking of the rhythm-based tones produces a primary melorhythmic statement. Plosive tubes are, therefore, conceptually, melorhythmic instruments.

No tuning is needed once the size of the tube is determined during its preparation. As a melorhythm instrument, the size and length affect the tone levels and timbre (quality of tone).

STEP III

The following varieties of plosive tubes are found:

- plosive bamboo tubes
- plosive gourds

STEP IV

Research and make notes on the local names and description of plosive tubes found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from the two discussed above.

TOPIC 7 Clappers and castanets

STEP I

Clappers and castanets can be the simplest music instruments to procure. Any two pieces of strong stick, wooden blocks of any shape and design, bamboo shells, metallic objects, smooth stones etc. can constitute a pair of clappers or castanets. Some could be in the form of rings worn on the thumb and one other finger.

STEP II

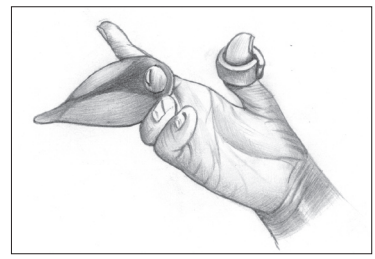
Clappers and castanets come in pairs. The two pieces are normally of the same material. They are clapped or struck together in various ways to produce percussive rhythm. In the indigenous music of African cultures, clappers and castanets are commonly used as phrase-referent or metronomic instruments.

The quality of sound depends on the material out of which a pair of clappers or castanets is made. No tuning is necessary.

STEP III

The following varieties are found:

- wooden block clappers
- stick clappers and castanets
- bamboo shell clappers
- metal clappers
- ring castanets



Ring castanet

STEP IV

Research and make notes on the local names and descriptions of clappers and castanets found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from the ones discussed above.

TOPIC 8 Calabash drums

STEP I

Calabash drums include hemispherical calabashes that may or may not be partly submerged in a bowl of water, face down. The object for striking the calabash could be a metal ring worn on fingers or drumsticks. Another species is a whole, round gourd or calabash used as a drum. A hole is made in the gourd, and the dry seeds and pulp are removed. The empty gourd is then played as a plosive music instrument when struck to bounce off a hard surface.

STEP II

The hemispherical calabash species is struck with hard objects. The harsh tone is reduced when the instrument is partially immersed in water. The plosive calabash drum is hit with a clenched fist and allowed to bounce off the floor or a flat wooden top to produce a variety of tones. It is, therefore, basically, a melorhythm instrument. Tuning is not necessary, although the size of the gourd or calabash determines the quality of sound.

STEP III

The following varieties are found:

- hemispherical calabash partially immersed in water
- plosive gourds

STEP IV

Research and make notes on the local names and descriptions of calabash/gourd drums found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 9 Stamping sticks and poles

STEP I

Stamping sticks/poles are wooden or bamboo poles of some length. They could also be hunting spears.

STEP II

The poles or blunt ends of the spears are stamped rhythmically on the ground by a group of performers. Men commonly use stamping tubes to produce percussive rhythm. No tuning is needed.

Types of aerophone (wind instruments)

TOPIC 1 Flutes

STEP I

An indigenous flute is a cylindrical hollow tube, one end of which is open, and the other may or may not be closed. On the body of the tube, an embouchure (or lip hole or lip rest) and finger holes are bored. A flute could be constructed out of wood, bamboo, corn stalk, bones or metal. An indigenous flute is usually a one-piece instrument. Flutes of two or more pieces fitted together are also found, especially those with a flared bell attached to the tail end.

To make a wooden flute, a hole is bored through the midrib of a wooden tube. A hole is bored through the intersection at the node of hollow bamboo flutes of some length in order to provide a continuous hollow between two sections. A notched, vertical wooden flute (about 20 cm or 8 inches long) has an embouchure carved at the top of the larger end of the tube. Two extra holes are bored across a bulge below the embouchure in order to provide two finger holes. The bottom opening of the hole through the wooden tube is the third finger hole.

In vertical bamboo, reed or bone flutes the embouchure may be notched at the top of one end of the tube. Hence they are known as end-blown flutes. As many finger holes as are desired in a culture are bored in a line or staggered on the body of the tube. Lateral bamboo tubes have one closed end. That is, the intersecting tissue at the end node is not bored through. A round or rectangular embouchure is cut or bored near the closed end. This species is known as the side-blown flute. Finger holes are provided down the length of the tube towards the free, open end.

Tin flutes or penny whistles are more recent, vertical flutes fabricated with tin sheets in imitation of classical recorders. An ocarina is a round fruit or clay shell with a lip hole and one or two finger holes.

STEP II

A player blows air across the embouchure of a flute to produce a sound. The air current that enters the flute when it is blown activates the column of air inside. A pattern of air vibration is set up inside the flute. This determines the pitch of the sound that results. Stopping and/or opening the finger holes regulates the volume and pattern of the vibrating column of air to determine the range of pitches. The number of finger holes determines the possible

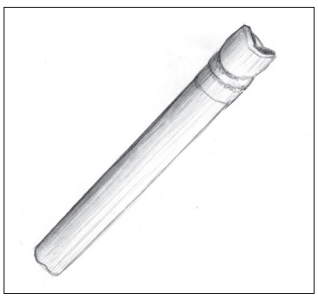
range of natural notes in a flute – the more finger holes, the wider the range of notes possible on a flute.

Over-blowing, which makes possible more than one pitch with the same fingering, produces harmonic notes deriving from the natural note. Such notes could be used to extend the range of pitches on a flute. No technical provision is made for the tuning of an indigenous African flute after construction.

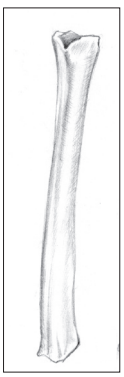
STEP III

The following varieties of flutes are found:

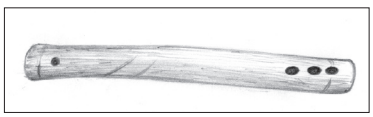
- vertical wooden notched flute – end blown
- vertical bamboo notched flute – end blown
- vertical bone flutes – end blown
- lateral flutes – side blown
- oblique flutes
- ocarina
- vertical reed flute with fruit shell mouthpiece



End-blown flute



Bone flute



Side-blown flute

A modern classical equivalent of the vertical flute is the recorder. The European classical, transverse flute, also called the concert flute, is made of metal or wood. Extra keys attached to the tube in conjunction with the finger holes make possible the production of a wide range of notes on concert flutes. The concert flute is usually in three sections that fit into one another. The one-piece flute variety of the European classical flute is the wooden species used in school bands. The tuning of European classical flutes is by pulling out or pushing in the different sections.

STEP IV

Research and make notes on the local names and descriptions of flutes found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 2 Reed instruments – clarinet and oboe

STEP I

An indigenous African reed instrument has a tubular body and a vibrating portion, the mouthpiece. Some reeds can be detached. Others are fixed, being a sliced part of the tubular body. An instrument with a single vibrating material, that is the *reed*, is the clarinet. When the instrument has two joined vibrating materials stuck into the tapered top of the tube, the instrument is called a double-reed instrument, that is, the oboe. Finger holes are bored on the hollow tubular body. The body could be one piece or in sections. It is common to find reed instruments terminating in a flared bell, a tailpiece that can be detached. The cylindrical tube could be of metal, wood, calabash or raffia, e.g. the stalk of a millet plant. When it is a raffia stalk, a slit is made at the top of the tube. When the slit end is blown the slit portion vibrates to give the characteristic quality of reed instruments. Double reeds are made of a different material from the tube, and are detachable pieces.

STEP II

To produce sound on a reed instrument, the reed portion is inserted into the mouth and blown. The nature of the vibration of the reed, also the material of the reed, affects the timbre of the sound produced. Combinations of fingering produce a range of notes. The number of finger holes coupled with the blowing technique determines the range of notes from which a culture area picks its tone-order on a species. It is possible that a culture area may not have need to exploit the maximum range of notes possible on an instrument. This could be as a result of the tonal ambit of melodies characteristic of the culture area.

Tuning is possible on reed instruments that have telescoped pieces. Pulling out to elongate the vibrating length of the air column lowers the open pitch, i.e. without applying any fingering. Pushing in raises the open pitch slightly. Once the tuning of an indigenous reed instrument is achieved during construction, it is rarely adjusted before or during a performance because it is commonly a one-piece instrument.

STEP III

The following varieties of reed instruments are found:

- clarinets or single-reed instruments
- oboes or double-reed instruments

European classical reed instruments include the classical types of clarinet and saxophone, which are single-reed instruments. The Western classical clarinet has four pieces, one of which is the mouthpiece carrying the inserted single reed. The saxophone is in two pieces, one of which is the mouthpiece. The classical oboe and the bassoon are double-reed instruments with detachable pieces, one of which is the double reed itself. The sections can be pulled out or pushed in to tune the European classical reed instruments.

STEP IV

Research and make notes on the local names and descriptions of reed instruments found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 3 Pitch pipes and whistles

STEP I

A pitch pipe or a whistle produces only one note. A pitch pipe is made out of a reed plant, and may have a provision for adjusting its pitch before and during a performance. The bottom end is naturally closed or stopped with a finger during performance. In some cultures a number of performers each plays one of a set of graded pitch pipes, each contributing a single note towards the construction of a melody. The component pipes are tuned to the notes of the culture's tone-order/scale preferred for the performance of pitch pipe melodies. A set of pitch pipes with graded pitches tied together into a raft and played by one performer, is called a panpipe. The whistle is a millet or raffia stalk that produces a single shrill note that is used to transmit signals.

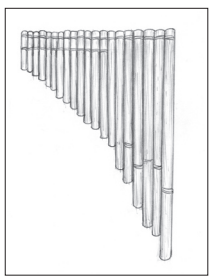
STEP II

To produce the single note of a pitch pipe or a whistle, the instrument may be inserted into the mouth and blown, or the performer blows across the open end of the raffia or bamboo tube. Panpipes are played like mouth organs by shifting the instrument sideways across the mouth in order to produce a required pitch at the appropriate point in the movement of a melody. Reed pipes in some cultures have adjustable stops fitted to the lower end for tuning.

STEP III

The following varieties of pitch pipes and whistles are found:

- reed pipes and raffia stalk pipes
- bamboo whistles
- panpipes



Panpipe

STEP IV

Research and make notes on the local names and descriptions of pitch pipes and whistles found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 4 Horns and trumpets

STEP I

Indigenous horns and trumpets have a variety of shapes. Animal horns, reed horns and some gourd trumpets are curved. Wooden horns, metal horns and trumpets as well as some gourd horns are straight tubes. Horns and trumpets are normally conical in shape, whether curved or not. The animal and curved gourd horns have tapered ends. The tapered end, the apex, is usually closed or will have an opening that can be stopped with a thumb. Near the tapered end, a round, square or rectangular embouchure is cut. The tube of a horn or trumpet widens to a flared base. Trumpets fashioned out of straight metal, wooden or gourd tubes taper to a mouthpiece. Some have a lateral embouchure, that is, when the instrument is side blown instead of end blown. The bell of an indigenous trumpet could be a detachable piece.

Animal and gourd horns are one-piece instruments, while some trumpets have more than one piece. Horns rarely have finger holes, whereas some trumpets have finger holes.

STEP II

A horn or trumpet is an instrument on which sound is produced when the vibration of the lips in the mouthpiece or embouchure excites the sympathetic vibration of the air column inside the tube. Some gourd trumpets have tapered ends that are inserted into the mouth. Over-blowing produces the harmonic notes of the one, two or three possible fundamental notes. In some cultures this technique is not exploited, and the instrument is restricted to a very narrow range of one, two or three notes. Variation of tone or change of pitch is produced in most horns and trumpets by using the palm of one hand to partially or fully close the bell end. Stopping and opening the hole at the tapered end of a transverse, side-blown horn produces extra notes.

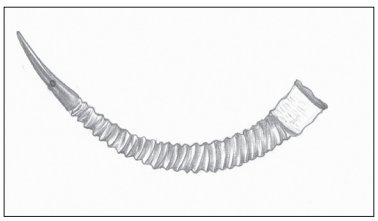
Large, elephant tusk trumpets do not produce clear melodic pitches. The blaring sound is played as a musical effect to signify aristocracy and power. A number of different performers can each play one of graded gourd and/or metal trumpets to produce interlocking notes that give a melody.

Tuning of indigenous horns and trumpets after construction is not common.

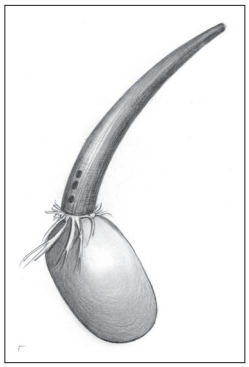
STEP III

The following varieties of horns and trumpets are found:

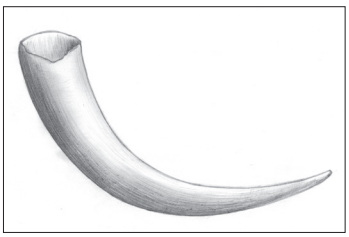
- transverse animal horns
- transverse ivory (elephant tusk) trumpets
- transverse gourd horns
- end-blown gourd trumpets
- metal trumpets
- reed horns



Transverse animal horn



End-blown gourd trumpet



Transverse ivory trumpet

Classical horns have detachable mouthpieces. The European classical trumpet, cornet and French horn have valves for producing various pitches. The trombone has sliding valves for the same purpose, while the military bugle has no valve, and relaxing or tightening the lips as well as over-blowing enable the production of a number of pitches.

STEP IV

Research and make notes on the local names and descriptions of horns and trumpets found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 5 The musical pot

STEP I

There are two species of the musical pot. The musical pot proper is conceived and crafted as a music instrument that is sometimes used as the sole music instrument to accompany choreographed dances for girls. It usually outlines the changing rhythmic structures of the choreographed dance. The musical pot proper has an additional sound hole at the base of the neck. The second species is a fairly large ordinary water pot that produces a deep tone, and is used only in ensemble music to mark the pulse line that binds all the other ensemble lines/parts together in musical metric time.

STEP II

The top mouth and the base hole of a musical pot are beaten with the two hands to produce three or more tone levels. It is, therefore, a melorhythmic instrument.

The mouth of a water pot is beaten with a padded fan or felt to produce only one deep tone. Four to seven water pots of different sizes and, therefore, graded pitch levels, also serve as a composite keyboard music instrument. One performer plays the set using two padded fans or felts. The set is a pot chime. Water is at times added to the pots of a pot chime to get a more rounded, mellifluous tone quality. The water pot chime is a melody instrument. Water pot chimes can be tuned by adjusting the levels of water inside the component pots.

STEP III

The following varieties of musical pots are found:

- the musical pot that serves as a melorhythmic instrument
- the bass water pot that plays the ensemble role of a pulse-marking instrument
- the water pot chime that is conceived as a melody instrument

STEP IV

Research and make notes on the local names and descriptions of pots that are used as music instruments in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 6 Mirlitons

STEP I

A mirliton is a tiny wooden bamboo or raffia tube, one end of which is covered with a vibrating membrane of vegetable origin or a spider's nest.

STEP II

A mirliton does not produce its own musical note. Rather, it is used for voice masking. The free end is inserted into the mouth and spoken, sung or hummed into. The resulting sound disguises the natural human voice, giving it a vibrant, nasal effect intended to simulate a spirit-voice.

STEP III

The following varieties of mirlitons are found:

- vertical mirlitons
- transverse mirlitons

STEP IV

Research and make notes on the local names and descriptions of mirlitons found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 7 Spinning blades (bull roarer)

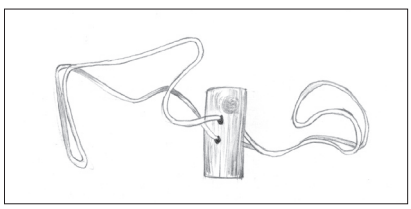
STEP I

A spinning blade is a flat strip of wood, bamboo back or back of a palm leaf stem about a foot long, and with a long string attached to one end through a hole. This string is used to spin the blade. A species could be a short strip of wood or bamboo with the string for spinning passed through holes at the centre.

STEP II

When the spinning blade is spun it vibrates freely in the air to produce a weird, windy-buzzing sound effect. The sound is neither rhythmic nor melodic. It is a scary sound effect that enhances the atmosphere or psychological intentions of a musical presentation. In some cultures, it is an esoteric sound effect that evokes supernatural associations in a musical performance.

STEP III



Spinning blade

STEP IV

Research and make notes on the local names and descriptions of spinning blades found in your culture area as well as the musical circumstances in which they are used. Classify them using local terms as well as descriptive terms in Step III. Make notes on any species different from the one identified above.

Types of chordophone (string instruments)

TOPIC 1 Monochords – single-string instruments

STEP I

The presence of at least one vibrating string identifies a string instrument. In a string instrument a length of string that is tightly stretched between two points vibrates along its free length when activated to produce sound. The material of the string and the resonating chamber recommend the quality of tone while the length and thickness of the vibrating string determines the pitch of the sound.

A monochord is an instrument with a single string that could be made of palm rib, horsehair, back of straw, cane etc. The simplest monochord is a string stretched across two ends of a bow-shaped stick, and called a bowstring. An open mouth over the string, or a hollow gourd with an open end attached to the bow gives resonance to the sound produced by the vibrating string. In the earth bow variety, an inverted "L"-shaped stick is stuck into the ground. Under the horizontal bar, a hole is dug in the ground and covered with a small plank or bark of a tree. A string is stretched between the bar and the plank or bark. The hole becomes a resonating chamber.

Another common monochord is the spiked fiddle. The structure is a stick pushed through a hemispherical calabash that may be covered with skin. A round sound hole is cut out of the flat surface of the skin. A forked stick is used as a bridge. The single string of horsehair or animal gut is stretched between the free end of the stick, the neck, and passed over the bridge that keeps it above the calabash and the stick. The string is secured to the end of the stick that protrudes at the base of the calabash. The fiddle is played with a bow, the string of which is made of horsehair. A rosin wax is always on standby. This is rubbed on the string of the bow to provide friction when it is pulled across the string of the monochord. The spiked fiddle is a one-string lute.

STEP II

To produce sound, the string of a monochord may be struck or plucked in the case of bowstrings. The fiddle is bowed. The fundamental note of a monochord is produced when the entire length of the string vibrates on being excited. A range of notes is usually possible on a monochord. This is achieved by applying a finger or a tiny stick mark off the vibrating length of the string. When the section between the finger/stick and a node of the string is

played, it vibrates to produce sound. The application of a stop thus shortens the vibrating length of a string, resulting in a higher pitch. Progressively higher pitches are produced by progressively shortening the length of string that is struck or bowed. A culture determines the pitches it desires according to the normative tone order. The fundamental note that is given by an open string is the lowest pitch on any monochord. It is important to note again that, in some African cultures, the widest possible number of pitches is not always exploited. This is because the human principle that guides musical creativity and performance in Africa does not recommend the need for indulging melodies with wide ranges. Shifting the pitch range, that is, transposition, upwards and downwards is, however, practised.

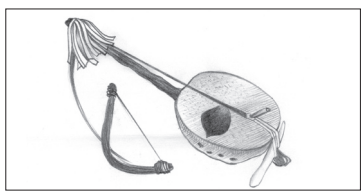
A glissando is possible on string instruments. This is a melodic effect produced when a finger is slid along the string as it is being played. The fast, gliding and unbroken run, up or down the pitch track, is a glissando.

A string stretched between two supports has a fixed end and a free end. The free end always has an extra length of string for the purpose of adjusting the tightness of the string. To tune string instruments, the tightness of the string is adjusted to raise the pitch of the open note up or down. Various tuning devices found on string instruments include tuning pegs that can be screwed for tightening or loosening the string, and tuning pads that can be twisted either way to achieve the same pitch adjustment. In some instruments, the free end of the string is loosened completely and then re-tied for a major adjustment in the pitch.

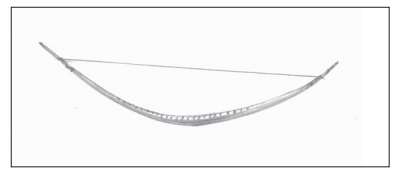
STEP III

The following variety of monochords are found:

- mouth-resonated stringed bow
- earth-resonated stringed bow
- gourd-resonated stringed bow
- bridged stringed bow
- spiked fiddle
- bowed trough fiddle

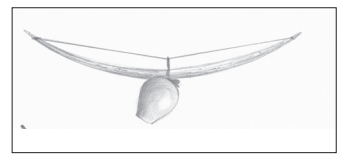


Spiked fiddle



Mouth bow

Gourd-resonated bow



Bridged string bow

The classical violin is the closest modern equivalent of the fiddle in the technique of sound production, but the violin has four strings.

STEP IV

Research and make notes on the local names and descriptions of monochords in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 2 Lutes

STEP I

The lute is a plucked string instrument that has two or more strings strung parallel to a fretted or unfretted straight neck. The distance between any two frets is a note, while the value of the interval between adjacent notes is determined by a culture's scale system as well as the tone order on the instrument. The body of a lute is in two sections. The neck carries the fret to which the free ends of the strings are attached. The other section is the sound chamber that could have the shape of an egg split lengthwise, or could be hemispherical. Sound holes are cut on the deck of the sound chamber. The neck is usually spiked into the tapered end of the sound box. Strings are of horsehair, gut, vegetable rope or palm fibre. The fixed ends of the strings terminate on a bridge mounted on the flat deck of the sound chamber. Most indigenous lutes do not, however, have frets that divide the neck into fixed pitches. Fingering is nevertheless possible.

STEP II

To produce sound, the strings of lutes are plucked with fingers or a plectrum, which is a piece of bone or the shell of a nut held between the thumb and the forefinger. In fretted lutes, the number of frets determines the range of notes possible on a string. That, multiplied by the number of strings that are usually of unequal length, thickness or tautness, gives the total range of notes on a lute, making allowances for duplicated notes. Bowed lutes are rare. Tuning is effected by adjusting the tautness of the strings using pegs, tuning pads or by re-tightening the strings.

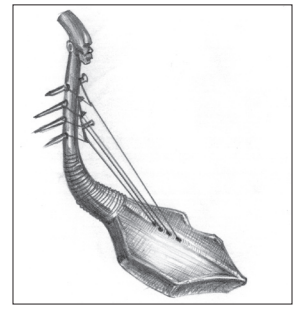
STEP III

The following varieties are found:

- multi-stringed lutes
- spiked lute or one-string lute

The classical equivalents of the lute include:

- The violin, which is a four-stringed instrument without frets. It is bowed, and has a very wide range of notes. The violin family includes the violin, the viola, the cello and the double bass, which is a bass viol.
- The guitar, which is a six-stringed instrument with frets. The guitar is plucked with the fingers or a plectrum.



Four-stringed lute

STEP IV

Research and make notes on the local names and descriptions of lutes in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 3 Lyres

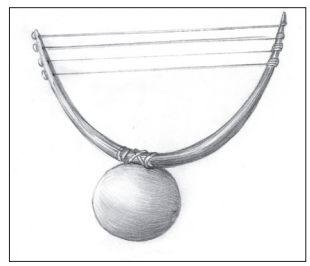
STEP I

The lyre has two sections: the framework or scaffold, and the sound box. The scaffold has two arms and a yoke connecting them at the wider end. The arms and yoke are made of stick. The narrower free ends of the arms are stuck into the sound chamber. The sound chamber could be of wood or a cross-section of calabash with a flat deck, which could be covered with skin. One or two sound holes are carved on the deck. Strings are wound round a pad that forms tuning bulges along the yoke. The strings terminate at a bridge on the deck.

STEP II

A lyre is a plucked string instrument. The number of notes is equal to the number of strings since each string, by the construction of the instrument, can produce only one, open note. Fingering is not possible on the lyre. Tuning is by twisting the tuning bulges.

STEP III



Gourd-resonated lyre

STEP IV

Research and make notes on the local names and descriptions of any lyres in your culture area or that you have seen. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 4 Harps

STEP I

A harp has two distinguishing features:

- strings that are fairly perpendicular to a sound box
- the playing technique, which is the use of the fingers and/or thumbs of both hands

The harp has a curvilinear neck that terminates in a sound chamber of a pear-shaped calabash or a hemispherical calabash. A sound chamber could also be a wooden contraption, usually covered with a skin. The strings start from the free end of the neck and terminate at a high bridge on the sound chamber at a perpendicular angle, such that the neck and the string form two sides of a triangle. The strings are attached to tuning pegs stuck into the neck of the harp.

In the bow-harp species, there are as many strings as the bow-shaped supports to which they are attached. Each support then carries one string. All the supports are stuck into a sound chamber that could be trough-shaped. The strings terminate at a bridge on the deck of the sound chamber.

The harp-lute has a straight neck like a lute. The neck is spiked into a hemispherical or rectangular sound chamber. The strings start from the neck and terminate perpendicularly on the sound chamber after passing through a high bridge. The strings are arranged one directly above the other, the shorter ones below the longer ones. Sound holes are cut on the sound chamber. On the harp-lute the playing technique of using the fingers of the two hands is the same as for harps. A harp-lute could have as many as 21 strings terminating on tuning bridges or rings on the neck.

There is a species of forked harp. It is shaped like an inverted triangle, the apex of which is spiked into a round calabash sound chamber. The two arms are connected by a yoke, which forms the base of the inverted triangle. The strings tied in between the two arms run parallel to the yoke.

The harp zither has a vertical bridge at the center of a bow. The bow itself is a slightly curved palm branch. The strings are raised from the palm branch, as in a zither, to cross the vertical bridge at the centre, one below the other. Calabash resonators may or may not be attached to the bow.

The number of strings on an indigenous harp varies from one culture area to another. There could be as few as four strings, and as many as 21 in the *kora* of the Mandinka, West

Africa, which is a harp-lute. The free ends of the strings on a harp are attached to tuning pegs fixed along the long curvilinear neck. The kora has tuning rings along the straight neck from which the strings emanate.

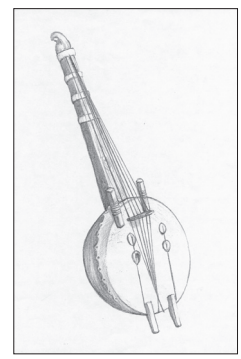
STEP II

Harps are played with the thumbs and/or fingers of the two hands. Each string of a harp gives a single note. Thus the number of strings determines the number of notes on a harp. Tuning is by adjusting the tuning pegs or twisting the leather rings of the Mandinka harp-lute.

STEP III

The following varieties of the harp are found:

- harp
- bow-harp
- harp-zither
- harp-lute
- triangular harp



Harp

The European classical harp has a curvilinear, triangular shape. The strings are made of sheepgut. There is a chromatic range of notes spanning as many as six octaves. It has pedals for shifting octaves.

STEP IV

Research and make notes on the local names and descriptions of any harps in your culture area or that you have seen. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 5 Zithers

STEP I

The string of this species of chordophones is commonly raised from the body of the framework of a grass tube, a bamboo tube or palm branch. In a few varieties, the strings may be of different origins. A common feature of zithers is that they have no neck. Usually in a zither the string is partially raised from the framework and stopped at either end.

The raft zither is a number of raffia stems tied together in the form of a raft. From each stem, a blade is raised as a string. A bridge is wedged through either end to lift the strings up from the grass tubes. The portions of the raffia blades that are played are wound with strings to avoid injury to the fingers from the sharp edges of the blades.

In the tubular zither, a number of thin blades are raised from the bark of a bamboo tube in between two nodes. Bridges at both ends next to the nodes lift the strings off the body of the bamboo tube. The trough zither is a wooden trough over which strings of a different material are stretched longitudinally. It does not need a bridge, since the strings are stretched over a hollow trough.

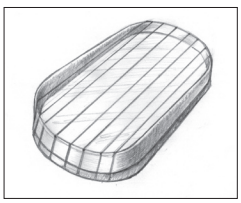
STEP II

Zithers are played with the thumbs of both hands, and at times the first fingers of both hands too. Tuning can be done by adjusting the bridges.

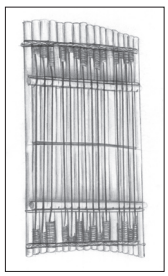
STEP III

The following varieties of zithers are found:

- raft zither
- bamboo zither
- trough zither



Trough zither



Raft zither

STEP IV

Research and make notes on the local names and descriptions of zithers in your culture area or that you have seen. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

Evaluation

Make a list of the music instruments found in your culture area under the four major classificatory headings. Your list should have the descriptive terms used in this lecture Module, side by side with the local names of such instruments.

Find out the possible explanations or origins of the local names of the music instruments, especially where the names have no musical connotations.

There may be music instruments, classes or types identified above that are not found in your culture area. What could be the reasons for their absence? Note that the reason could be environmental, ecological, socio-cultural, political (such as wars or constant relocation) or religious. In some culture areas, some music instruments may have become extinct for one reason or another. If there are such extinct music instruments, gather as much information as possible about their physical and musical features as well as how they were played or used in performance. Try to make a diagram of the instrument from the information gathered.

There may be music instruments that are found in your culture area that do not fit into any of the classifications and descriptions in the Units above. If so, make a detailed documentation of such instruments, possibly with diagrams or photographs. The publishers of this book will be grateful to get copies of such documentation.

Which music instruments in your culture area are used as solo instruments played by individuals for intimate audience or personal enjoyment, and which do not normally require any other supporting instruments? Which instruments play leading roles (mother instruments) such as simulating human speech or playing the solo part in ensembles? To which major classes of instruments do solo and mother instruments in your culture area belong?

There are many books, journals and magazines in which the music instruments of African culture groups have been discussed. Read as many of these as you can come across to get more information on music instruments of your own as well as other cultures.

Construct some of the simpler instruments discussed in the Units above for which the materials are available in your environment. Such instruments do not necessarily have to be found in your culture area.

MODULE 104
Music and society

UNIT 1 – COMMUNAL REGULATION AND ORGANIZATION OF MUSICAL ARTS 117
TOPIC 1 Regulation of musical arts 117
TOPIC 2 Scheduling of event-music and music-events 122
TOPIC 3 Organization of musical arts groups 129

UNIT 2 – OWNERSHIP OF MUSIC 134
TOPIC 1 The origin and ownership of a musical arts piece/style/group 134
TOPIC 2 Ownership in the contemporary music scene 137
TOPIC 3 Movement of music styles 139

Communal regulation and organization of musical arts

TOPIC 1 Regulation of musical arts

STEP I

The community regulates most of the musical arts activities that occur in indigenous African societies. Regulation implies defining categories of musical arts and how the musical arts should relate to other cultural systems. Regulation also prescribes the programming of events such as festivals, political, social and religious ceremonies as well as personal or group celebrations in which the musical arts play an important role, and which call for communal participation as fixtures in the indigenous calendar. Most musical arts activities in African indigenous cultures welcome open, active participation by any members of a community, without any need for a special invitation. The sound of music accords public recognition at the same time as it generates group action and socializing in festivals, ceremonies and other musical arts activities. That is, such events are known to be taking place by the significant sound of the music commonly associated with each of them. There could be other significant musical arts types that denote sub-plots within the main event. The other general musical arts types presented during such events provide a mass entertainment atmosphere, generate interpersonal fellowships and interactions, as well as transact other social-cultural texts.

In an indigenous society, some musical arts types are more highly regarded than others for various considerations. Musical arts types that have been conceived and designated specifically to signify political and religious observances, for instance, are more highly rated as well as regulated than those intended for leisure and entertainment. The former belong to the *formal* or *serious* music category. The sound of the music evokes or communicates extra-musical meanings and emotions to the public. The musical arts types that are not associated with any institutional or crucial societal affairs belong to the *informal* or *absolute* music category. Absolute here implies that such musical arts have been conceived and created, and also presented in a manner that fulfils purely artistic-aesthetic objectives. The musical arts would then be celebrating creative genius in music, dance and theatre generally. In other words, absolute music celebrates life through artistic entertainment.

Most indigenous societies in Africa have an annual calendar of cultural events that automatically implicates a calendar of contextual musical arts activities, since a specific music validates any specially observed cultural event. There are thus periods of low and high intensity of musical arts performances. Environmental and cosmological factors influence

the features as well as scheduling of cultural events; cultural events as well as phenomenal occurrences prescribe musical arts performances.

STEP II

Cultural factors that determine the musical arts calendar in an indigenous society include the imperatives of primary economic practices, religious observances, political organization, programming of leisure and recreation; also social rites and celebrations that are of communal, festive nature.

Indigenous agriculture is a seasonal occupation. In agricultural communities, the periods of low agricultural activity coincide with periods of high musical arts activities, because that is a time when most people in a primary agricultural economy have leisure time to participate actively in ceremonies. Most indigenous festivities requiring mass participation are scheduled during such periods of low agricultural engagements. The converse is also true, as periods of intensive agricultural activities mark periods of low, mass musical arts activities. The kinds of musical arts practices that would happen during such low periods are less likely to be the routinely programmed serious musical arts types. The occasional serious music types for incidental occurrences, such as death that cannot be predicted, regulated or controlled by humans would, nevertheless take place. The indoor or personal, informal music types are also not subject to calendar scheduling.

Most societies have scheduled and mandatory religious observances such as the annual communion/commemoration of the role of ancestors, often misinterpreted by ill-informed outside observers, as much as culturally alienated insiders, as ancestor worship. Others include the rites of the New Year, the annual religious ceremonies of reaffirming obligations with the principal deities etc. These are ceremonies that require mass participation, and call for significant and, in some cases, general musical arts as well. The scheduling of the religious events that involve the entire community favours the period of low occupational activity in an indigenous calendar.

Although some festivals are conceptually designed as periods of mass holiday and communal recreation, there are societies that, in addition, have instituted mandatory mass holiday periods in the annual calendar. Citizens will not undertake occupational labours apart from essential services. In some instances, such a special holiday period is conceived and ordered as a period of compulsory peace and fellowship. Any contravention of proscriptions, such as quarrels or other antisocial acts are severely punished. Intensive musical arts performances usually feature. The folk philosophy is that the musical arts compel, conduct and maximize fellowship.

There are social rites that involve the mass participation of members of a community or an interest group in the community. Such rites attain festival dimensions when the entire community is participating at various levels of identification. These elaborate social events include rites of passage such as coming of age, the welcoming of newly married wives into the community, age grade induction or initiation ceremonies etc. Any indigenous observance or celebration that calls for a mass gathering inevitably prescribes musical arts activities. Such events are scheduled for periods of low occupational activities.

We then find that since agriculture is the basic occupation, central to the survival of most indigenous communities, and involves a majority of the inhabitants, it informs the indigenous calendar. Other cultural programmes are scheduled with reference to the agricultural calendar of activities.

We can now summarize the relationship between agricultural activities in a primarily agricultural community, musical activities and communal recreation as follows:
Low agro-activity period → high musical arts activities → therefore, high communal participation as well as bonding in outdoor recreational, ceremonial and artistic entertainment events.
High agro-activity period → low musical arts activities → occasional outdoor and mainly indoor music events.

STEP III

Cosmological factors in the musical life of a community have to do with the seasons, phases of the moon, and the phenomenon of life and death, which are reckoned with in superordinary dimensions. These influence the intensity and scheduling of musical arts activities in indigenous societies. Since humans do not control or regulate these factors a community merely adapts to, and comes to terms with, their natures and occurrences.

There are two main seasons in most of Africa: the rainy season and the dry season. The seasons determine the agricultural calendar. The coming of the rains signals a period of intensive clearing, cultivation and maintenance of farms. The rains discourage mass outdoor gatherings. Musical arts performances, particularly those of communal proportions are, therefore, at a low intensity.

On the other hand, the dry season by its nature encourages much outdoor activity and communal gatherings. It is the period for harvest and storing agricultural products. These activities call for celebrations and festivities in indigenous agricultural societies. Musical arts activities of elaborate dimensions are part of organized cultural events scheduled for the dry season. The weather is clement, and people are resting from primary occupational labours. There is, generally, much leisure time, for which the society programs mentally enriching and physically recreational engagements. Stress and idleness are, thereby, managed effectively at the general societal level. Informal music making of the personal and intimate kinds do continue throughout the year, particularly in the rainy season when entertainment and relaxation are programmed mainly indoors.

Phases of the moon affect the intensity of nighttime musical arts activities in indigenous societies, more so in the dry season. Moonlight plays were popular in indigenous cultures as an educational strategy, also programmed for the socialization of younger members of a community. Moonlight encouraged young people to congregate and participate in various forms of musical theatre arts and games in the early hours of the night. It is also an auspicious time for adult groups to rehearse old musical arts and learn new ones after the daily chores.

The phenomenon of death, particularly its implications for life and the continuity of the society, has generated a lot of philosophical and psychological rationalization that has

given rise to non-seasonal performances of the serious musical arts theatre types in indigenous communities. There are categories of death in most societies. The category of death prescribes the scope of mandatory cultural programmes, and the extent of the community's involvement it will generate. Funerary observations are designed to help people come to terms with the trauma of death. Some deaths are treated as of agonizing nuisance value, and are quickly disposed of. Such is the death of rather young persons as well as adults who are not yet fulfilled, according to a society's conventions of reckoning achievement. Other deaths are of weighty communal concern, implicating critical political, religious and social businesses and affirmations, thereby generating a wide range of socio-cultural observances and performances that could be of festival proportions.

There are significant musical arts types designated for dealing with the social, religious and other cultural businesses implicated in the death of a fulfilled and meritorious adult person. Other serious musical arts types signify other social-cultural rationalizations and businesses pertaining to a given category of death. Some general musical arts types are featured in funerary celebrations, but must have some significance to the occasion. All the musical-dramatic enactments and other musical theatre performances prescribed for a given funerary situation are designed to act out a society's philosophical and psychological strategies for accommodating the deep implications, the shock and the enigmatic nature of death. Apart from the designated periods in an indigenous calendar when the physical burials of deceased persons may be undertaken cautiously, the physical burial of the deceased takes place in any season or period in the annual calendar as of communal concern whenever a death occurs.

Certain incidental occurrences, such as an epidemic, could call for an emergency prohibition of public gatherings. Burials at such times would be quiet affairs. It is not all categories of death that require musical arts to conduct or signify the physical burial. The death of a mature adult could prescribe burial with a significant musical arts type. Such a burial musical arts type, even though formal, is as occasional, as the appropriate category of death occurs throughout the year.

Arising out of the elaborate indigenous rationalizations, philosophies and myths about death, most African societies have instituted other correspondingly elaborate post-burial funerary events for the more culturally significant categories of adult deaths. However, the enactments of such rites are undertaken when the progeny of the deceased feel economically capable of sponsoring them. Such post-burial funerary events are designed to canonize such meritorious deceased persons into ancestral status, reckoning and obligations to the living. Canonization funerary proceedings could call for various types of religious drama and other musical arts presentations. Many categories of persons and groups within and outside the community are involved in the transactions, musical and non-musical, so generated. The atmosphere is quite festal. The progeny of the deceased person take cognizance of a community's socio-economic calendar in scheduling the post-burial event. The dry season, and a period of low agricultural activity, is most auspicious and convenient for the hosts, the guests and the communities affected. It is mandatory for the community and designated categories of outsiders to be present and identify in sentiments as well as active participation.

We can then summarize the relationship between cosmological factors and music making in a society as follows:

Rainy season → intensive agricultural activities → low serious musical arts activities → informal celebrations/recreation with indoor music types, also occasional, mandatory outdoor formal music making.
Dry season → low agricultural activities → high intensity of all types of musical arts → high communal participation in calendar events requiring formal music as well as outdoor celebrations.
Moonlit nights → high musical arts activities, dependent on good weather irrespective of agricultural programs.

STEP IV

There are African indigenous societies that are nomadic or hunting societies. They depend on their agricultural neighbours for agricultural products. In such societies occupational factors apart from farming activities determine the regulation of musical arts activities.

STEP V *Evaluation*

- Determine whether the discussions above apply to your society.
- Investigate and list the formal music types in your society, bearing in mind that a formal music type is prescribed for a specific cultural event that it signifies, which may or may not involve the entire community as active participants in its transaction.
- Find out whether the cultural events that require formal musical arts occur at scheduled times every indigenous year.
- How do the fixtures fit into the yearly programming of occupational activities pursued by a majority of the people in your indigenous society?
- To what extent have the contemporary occupational, educational, religious and social trends affected the continued observation of the periods of intensive music activities as well as the events they are associated with in your society? Also, how have the same contemporary factors affected the indigenous scheduling as well as the scope of the events that are still observed?
- List the common personal, intimate and other absolute music types in your society.
- How much of informal musical arts performances still goes on in your community? Which particular types are still popularly performed? Where and when do they take place in the contemporary dispensation?
- What are the contemporary alternatives to the indigenous types of informal, indoor music making and recreational programmes in your locality?
- Are there contemporary alternatives currently popular in your indigenous community if different from your place of normal residence? If so, discuss the performers, the audience and the occasions for the performances.
- Does the modern nation state or society regulate the intensity and timing of formal indigenous music arts making in your environment? If so, what music types, indigenous and modern, are so regulated and by what authority as well as strategy of enforcement?

- Distinguish between formal and informal musical arts activities. Give examples from your locality.
- How does your indigenous society rate various types of music, formal and informal?

TOPIC 2 Scheduling of event-music and music-events

STEP I *Event-music*

Musical arts making, by its nature, generates other social and cultural actions. As such, musical arts making could constitute an event without any other cultural agenda, and is then categorized as music-event. This implies that the primary intention of a social-cultural gathering is to share in an exclusively musical arts occasion. Every musical arts product is, first and foremost, a music-event, by virtue and merit of the conception, production and appreciation of music as an artistic-aesthetic product that also underscores the other artistic dimensions of dance, drama and the plastic arts.

Some music types, while constituting artistic-aesthetic creations to be appreciated in purely aesthetic terms, have been conceived and creatively rationalized primarily to execute as well as accord cultural meaning and social validity to other social-cultural events. Such music then derives its conception, creative rationalizations, performance dynamics, public recognition and artistic-presentational features from a non-musical context. Such musical arts are categorized as event-music, that is, music that signifies as well as transacts other social-cultural events. Event-music presentations are, therefore, those that are conceived, and that conform and identify with specific festivals, institutions, cosmological occurrences, ceremonial events and religious observances. They are performed only when such events are scheduled in the society's annual calendar. They thereby signify, formalize as well as validate and celebrate such events or institutions.

Every human society has mandated certain executive organs or agencies to carry out the routine functioning of its various societal systems. Activities that mark public events engineer public confidence in, and approval of, the role of these organs. Public events must demonstrate systematic procedures, otherwise they become unfocused mob activities.

Societal values and human meanings are usually entrenched and inculcated in musical arts events that rally a community or section thereof. The value that is a constant is the psychical therapy implicit in musically processed, recreational activities. The musical arts performances focus sustained public interest on the theme and essence of the event. Furthermore, indigenous societies place high premium on regenerating mass spiritual disposition through religious observances that inculcate a set of beliefs, myths, morals and the prescribed rites that enhance the values and virtues they negotiate. The belief systems, myths and morals sustain communities as homogenous, ordered, mutually bonded and godly human groups. The affective force of the supernatural rallies and tempers human thoughts and actions. There is always a need to come to terms with the supernatural and super-ordinary phenomena. A process of interaction that compels believability and conformity marks the experiencing of the virtual reality of these superlative forces. Hence scheduled religious

rites and ceremonies are powerful spiritual experiences in indigenous African societies. The musical arts generate and sustain a spiritual disposition conducive for mass rites and ceremonies that heal the psyche all through the year.

The sound of significant music types or the symbolism of the instrument/s used in performances gives identity and validity to associated societal institutions, agencies and observances. In the indigenous setting, a celebration or ceremony could be scheduled to last from hours to days. For instance, the canonization funerary ceremonies for meritorious adults could span up to seven days in some societies. Each day would have a scheduled, culturally meaningful, artistically transacted programme of activities involving an entire community or sections and individuals within it. The cultural calendar that programs extended periods of mass psychical therapy that compels abatement in economic preoccupation makes this possible. Festivals and other elaborate ceremonies are, therefore, prescribed vacation programmes conceived to promote mass mental and physical health therapy through the year.

Modern economic pursuits entail intensive labour all the year round. As such, vacation and recreation are not programmed as collective periods of rest. This ensures that the modern human systems are kept functional all the year round, but makes vacation a personal, isolated privilege that is not as effective for mass mental health management as the indigenous strategy. Nevertheless, there are national observances that call for public holidays lasting a day or two. We can then conclude that a society's worldview and economic system influence its social-cultural calendar, and the quality as well as effectiveness of its measures to afford mass mental therapy to its citizens. Providing mass psychical and physical therapy is a primary intention of indigenous musical arts, and informs creative content as well as the features of performance.

STEP II *Calendar event-music*

A scheduled event-music is not ordinarily performed outside the observance of its context since the sound of the music signifies that a known event is anticipated or is in progress. There could be sanctions for performing such musical arts out of the prescribed context. An irregular performance could misinform the public and possibly cause social disruption. Event-music is usually institutionalized and as such collectively owned by the community as an entity. Its performance is structured into the annual calendar of events. The performers may be specially selected on grounds of skill, ascribed social status, trade/family specialization or any other specification.

In some African societies, musicians are subsistence professionals. This means that they are economic specialists who depend primarily on the remuneration from formal or informal musical arts performances for their livelihood. Societies that recognize musicians as economic specialists would compensate them one way or another even when a performance is mandatory because it has been ordered for communal events. It follows that the subsistence professional does not necessarily need to be gifted or proficient to ply her/his trade. And full-time engagement in music-making would not automatically accrue required competence.

In other societies, musicians could be accomplishment professionals. This means that whereas everybody is free as well as encouraged to perform music, the society recognizes experts who have excelled as performers. Such specialists are still expected to have basic subsistence occupations. As musicians that have demonstrated exceptional competence in specialized music types, they are paid for their skill and time when engaged to perform. The community would not ordinarily pay a musician who specializes in a musical arts belonging to the event-music category when she/he performs for a communal event. She/he would merely be discharging a civic obligation: Indigenous African philosophy reckons extraordinary creative talent and performance expertise as divine endowments that must not be prostituted or vended as marketable commodities. Where, on the other hand, a scheduled or occasional personal event requires the services of a musician who is specialized in the prescribed music for the event, the host or celebrant is responsible for negotiating as well as paying for the services of the specialist musician for such private services. In most instances, the community regulates the basic fee as well as the engagement procedure for such services. In other instances, the contract terms would not entail community stipulations or intervention.

An event-music is not necessarily the most complex in terms of form and artistic configurations. Rather, it is the meaning associated with the sound, also the non-musical programmes it transacts, and from which the music derives its form and structure that give event-music high ranking in the hierarchical rating of musical arts types in an indigenous African society.

STEP III *Occasional event-music*

The society gives validity, recognition, conferment or endorsement as appropriate to personal attainments through public celebration. The more such a personal attainment boosts the group ego, corporate communal aspirations and societal ideals, the more it is accorded communally celebrated acknowledgement. The demonstration of public recognition of an achievement may take the form of non-calendar ceremony. A musical sign is needed to announce and endorse the occasion; also to rally eyewitnesses and ear-witnesses to a human achievement. Hence in most indigenous societies, specific musical arts types or items are designated for events concerning an individual or family but which compel public interest and participation. These are occasional event-music. Occasional event-music enjoys the same high ranking as communally scheduled event-music because it is a musical arts type established by the community to promote communal ideals and virtues. Such musical arts types also give meaning and validity to incidental occurrences in nature and in human affairs. Individuals, families or common interest groups could then sponsor occasional event-music, which mobilizes public empathy and participation. The peculiar sound of the music signifies the event, while aspects of the composition or items in its presentation repertory denote features of the celebration. And if it evokes a specific cultural meaning, it should not be performed outside the recognized context.

The performance of the appropriate occasional event-music types certifies and ratifies the cultural meaning of incidents that cannot be scheduled as calendar events. Such

incidents include burial rites, births, marriages and the management of public health such as preventive medi-care theatre in times of epidemic etc. We should note that although there is usually a musical arts type that is conceived to give social meaning and cultural validity to an occasional event, other music types could be featured for various reasons pertinent to the event.

Musical arts for a specific occasion may take the name of the event or otherwise have their own name that is synonymous with, or connotes, the event they signify. We therefore find musical arts categorized as marriage, funerary, childbirth, puberty or title musical arts, in which the name of the musical arts type may or may not be the same as the name of the event. We have already noted that not all these life rites and personal events can be predicted, controlled and scheduled in a community. But a public, musically coded attestation becomes mandatory whenever any occurs naturally, or as the unpredicted dictates. This is the nature of non-scheduled occasional event-music.

STEP IV *Non-seasonal musical arts types*

The cultural intention informing scheduled or occasional musical arts aims primarily to promote the meaning and transaction of the event that determines its form and content. Entertainment value and mental health objectives have been argued as intrinsic in the experiencing of any indigenous African artistic product that is theatrically presented. In event-music types, entertainment is basic but not the primary objective in the conception, organization, formulation and presentation of the musical arts. Moral and cultural education contents as well as other human-making values are also implicated in every traditional musical arts performance situation.

Music-events per se include the leisure music types that are of non-contextual significance. Any person or persons can perform them anywhere and at any time once people have leisure time to socialize, and the performers as well as the audience are available. Musical arts for leisure purposes commonly take place in the evenings or nights after the day's labours. The location could be the intimate environments of homes, or along footpaths, in the gardens or a community's common grounds when the weather is clement, and vision conducive as in moonlit nights.

Leisure musical arts types are non-seasonal and non-scheduled as such. The sound of such music is usually not too heavy or obtrusive. The instrumentation would be light and portable. Having no extra cultural significance, the sound of leisure music does not communicate any momentous messages to the public apart from its musical interests and entertainment import. Leisure musical arts by practice and significance in society routinely uplift the soul and enrich the spirituality of a people all the year round. It is to be noted that in indigenous Africa, the sound of music is an open invitation to any member of the public who has goodwill to go to the venue and participate freely. The exception would be esoteric musical arts types, which for critical societal reasons select categories of active participants.

Types of non-seasonal leisure music include children's play musical arts types, folktales, lullabies, solo music, minstrelsy music, moonlight play musical arts theatre types, music for

relaxing labour, and some recreational instrumental music types played by children and adults. We must bear in mind, however, that children's musical arts activities are not just mere leisure. They are very important sites for socialization and musical arts and life education generally in the way they are organized, encouraged and indirectly supervised by adults in indigenous cultures.

Other, more elaborate forms of musical arts that are not event-music or scheduled music, include artistic dance music. Dance music implies the music and its peculiar stylized or choreographed dance. It could be learned any time of the year. Rehearsals would take place mainly in the evenings and nights. It is featured in social and ceremonial occasions not only as a general entertainment component, but more importantly to indicate that the performing group or whoever else invited it has a critical stake in the overall meaning and business of the occasion. Dance music could as well convey other relevant social-cultural baggage, especially with respect to the determination of membership, attention to costumes and performance props, also the properness of the presentation occasion and venue.

The only period when no form of musical arts is performed in an indigenous society is a time of mass stress when for health, religious, security or other critical reasons music arts activities are prohibited.

In indigenous African societies, the evaluation of the merits of a musical arts type would critique the contextual appropriateness. Evaluation would also assess how effectively the artistic-aesthetic conformations convey the desired creative intentions. Event-music gave priority in the evaluation of a presentation to the effective transaction of the aspect of the event prescribing the performance. The evaluation of a music-event is more concerned with the artistic-aesthetic quality and presentational finesse.

STEP V *Contemporary music scheduling and modern technology*

Modern occupational trends and habits, public or private, as well as the heterogeneous social religious and political settings of the modern states in Africa have undermined the indigenous regulation and scheduling of indigenous performance arts activities. In a heterogeneous urban setting, the observance of indigenously scheduled event-music would be of interest only to the members of the public for whom it has a socio-cultural meaning or emotional significance. Generally, experiencing musical arts in a modern setting tends to be indiscriminate and personalized. There may be designated venues for public musical arts entertainment such as halls and nightclubs. Participation is, however, a matter of personal choice and disposition. Most music heard in urban environments has no social, cultural and event significance for the general urban populace. The only exception in the modern state would be the national anthem that commands a mass demonstration of identity, especially when it is played in public gatherings to signify the presence of, or respect for, the symbol of the political authority of a modern state. National anthems make the point that even in contemporary settings, music remains the ultimate agency that accords public accreditation and validity to a nation and its highest functionary. If the national anthem is not played, a head of state has no official status, recognition or authority in any public event.

Modern technology has affected how contemporary Africans listen and behave to the musical arts. The radio and television may transmit musical arts types of cultural significance to a specific culture group or human community. But the presentational style scarcely promotes indigenous human intentions, values, virtues and spirituality. The presentation would not evoke any deep cultural meanings or observances, even for the ethnic owners. As a result of modern listening habits, the indigenous event-music types relayed over the radio or television may evoke private, personal sentiments within the confines of the home environment. In the indigenous community base, a scheduled musical arts performance that has extra-musical significance would generate group sentiments, and command, thereby, mass identification and participation at designated outdoor location/s.

Modern electronic technology has also made possible disc and tape recordings of both the serious and the leisure musical arts types. They can now be listened to out of indigenous contexts and scheduling. Both categories are now selectively enjoyed as private, abstract music-events – sonic facts that court purely artistic-aesthetic evaluation without necessarily evoking any cultural sentiments. The serious category may evoke some sentiments and emotions in some culture members, but active participation in any culturally meaningful form is virtually disadvantaged.

Other modern leisure pursuits have disadvantaged the locations and occasions for experiencing indigenous musical arts as human sites for relaxation and recreational pursuits. The homes are no longer organized to accommodate culture tales in the evenings. The radio and television now offer more exciting or diverting sources of entertainment that is virtually devoid of the values and morals of folktale and song sessions. Modern urban lifestyles, with their hazards and insecurities, do not encourage moonlight get-togethers that in tradition afforded the young opportunities to engage in musical arts education and recreational games. Instead there are modern school games and street games, which, by their foreign nature, rarely have much musical arts content.

Personal achievements or attainments elicit little public pride, identification and endorsement in modern urban settings. Where they do, the public interest is commonly celebrated in the modern print and electronic media. As such, no significant musical sound is needed to give official acclaim to personal milestones. The modern celebrant would organize an intimate party for his immediate family and friends. The people in such private gatherings may relate to any general entertainment music that does not signify or bond with the nature of the achievement.

Marriages, births and funerals are celebrated in the modern, foreign Christian and Islamic traditions. The types of indigenous musical arts that signified as well as gave public affirmation to the event while transacting other profound social-cultural implications of birth and death, are scarcely or superficially accommodated. Instead, the modern state validates marriages, births and deaths with private certificates of legality. So communal bonds and emotional solidarity are increasingly and systematically undermined by modernity.

In most contemporary rural settings, the community, however, continues to regulate and schedule categories of event-music, the encroachment of modern social, economic, religious and political disruptions notwithstanding.

STEP VI *Contemporary misperceptions*

We must endeavour, through cognitive research and discernment, to correct some misguided impressions and interpretations of African humanly dispositions and solemn communions processed by the musical arts. There is always a deeper human meaning or great societal import underscoring any celebratory gatherings, in the course of which hospitality such as food and drink is offered to empathizers and sympathizers. There is need to caution some contemporary musical arts manifestations that researchers and commentators, including African culture owners who have become mentally estranged from their indigenous cultural knowledge heritage, have used to misinterpret noble African human-cultural practices. There have been such published absurdities in literature about beer-drinking music or songs in African indigenous cultures, particularly in southern Africa. And vague-minded modern African persons have accepted such offensive inventions of African cultural practices as a genuine representation of their indigenous cultural habits and practices. A beer-drinking ceremony is not an indigenous African cultural event, practice or pastime. Such an absurd cultural practice, wherever it may have been observed, must represent contemporary African imitation of the habits of colonial officers and settlers who established and attended clubs for the purpose of drinking and socializing after work. The foreign beer-drinking club events invariably recruited Africans as servants and attendants. Such exposed Africans may have deemed it fashionable to impress members of their rural communities that they have become modern, European-cultured by imitating such practices in townships as well as rural settings. The indigenous African mind and culture did not conceive or accommodate gatherings for the primary purpose of drinking beer or any other alcoholic drinks.

In indigenous African societies and communities, there are serious event contexts such as childbirth, marriages, deaths, healing sessions etc. that were hosted by nuclear family or extended family groups as the case may be. The African ideology of sharing emotional empathy, fellow-feeling and social-spiritual bonding mandates community members to demonstrate participatory human rapport with families that have occasions to mark any of the personal but critical life events or experiences. An occasion could be observed overnight. Every such event that rallies communal support has a serious, ritual or sacred dimension that is firstly, solemnly transacted. Thereafter, the celebration dimension starts, during which the community members who have rallied to express their emotional and physical solidarity are appreciated and offered hospitality by the hosts. The social communion involves sharing food and drinks with appropriate music making that gives public validity to the serious, solemn dimension of the event that has successfully transpired. Non-perceptive or misinformed observers/researchers who have witnessed the celebratory dimension of the core event of a gathering acquire the flippant notion that the hospitality offered to persons who were participating in a solemn and formal rite constitutes beer drinking. The musical arts performed on such occasions could be significant to the event or could belong to the general musical arts (music-event) category in the community.

In a case such as a child newly born into an uncertain world, the baby who is the meaning of the occasion immediately begins to feel, at the empathic psychic level of consciousness, the emotional security of communal acceptance and bonding projected by the

gathered community members. The reason for the gathering and celebration is not thoughtless drinking and merry music making, rather the solemn event of cherishing another much-desired human member of the community. It is thus ignorance of the profound human meanings transacted in African cultural practices that leads to fallacious interpretations of such solemn communions as "beer drinking" parties. We have, however, noted the possibility of some contemporary African communities having, in the recent history of culture contacts, appropriated exogenous club "beer-drinking" pastime as a reason for gathering and making music.

STEP VII *Evaluation*

Give examples, from the indigenous music of your community, of:

- scheduled event-music types that signify and validate the observation of cultural institutions, rites, societal/human attainments and festivals in a community
- occasional event-music that signifies, validates or structures incidental events such as births, marriages, funerals, personal or group achievements, and purification rites that all demand communal, musically constructed solidarity
- general and leisure music types

Study and discuss in class, examples of the above musical arts types in terms of:

- when and where they are performed, who prescribes or fixes performances; the musicians and the instrumentation; those who are required to associate publicly with the music through dance and other theatrical activities; also any remuneration of the artistes
- the context of the performances and other functions, including structural event-roles that the musical arts type discharges, apart from signifying the event

On what occasions or under what circumstances has there been a need to specifically proscribe or prescribe any form of musical arts performances in your locality or culture area?

TOPIC 3 Organization of musical arts groups

STEP I

There are two aspects to musical arts organization:

- the organization of the musical sound, which is concerned with the creative-theoretical principles for composition, arrangement and presentational features
- the organization of the process of production, i.e. the musical arts group that performs and presents the music

In indigenous practice, age and gender criteria strongly inform the organization of a music group. In discussing the organization of musical sound and musical arts production, we have to bear in mind that a music group could comprise:

- musicians only: The performance could be instrumental, choral or mixed.
- musicians, dancers and dramatists: Dance and drama in indigenous African societies implicate live music and a flexible scenario as well as a fluid stage. A music and dance group may be referred to as a dance group; a music and drama group may be referred to as a dramatic group, the most advanced form of which is the *spirit-manifest* theatre concept. A dance group is identified by its peculiar style of dance. As much as African music generally excites the urge to dance, there are music types that do not implicate dancing. Other music types not intended for organized dance could welcome spontaneous dancing. In specifically designated dance music, however, the style and content of the dance is the focus of creative intention as well as critical attention. Dramatic components, that is, the texts encoded in the dance actions and gestures, are not explicit. The group spends time to choreograph, learn and rehearse the dance and music. Proficient dancers are selected to present the group's final product, which features styled formation dances, or choreographed solo dances. A dance group recruits both musicians and dancers into its membership, since dance does not commonly occur without music in the African indigenous composite conceptualization of the performance arts. Moreover, in dance-intended music, the musical composition conceived to encode or delineate the form and choreography of the dance is formulated along with the dance, right from the conception of the dance through its creation to the presentation. In music that is not conceived for specialized dance, but which can be danced to, such a structural symbiosis is not conceptually emphasized, because the music is intended for mass dancing. In such a music type the focus of creative and critical attention is on the style and structural content of the music. Dancing would be open to persons who qualify through socially prescribed criteria. Each dancer creates her or his own dance expressions freely and on the spur of the moment as well as according to the suggestions of the occasion. Dance music groups recruit only competent musicians who must know, and can interpret, the choreographic features of the dance.
- musicians and actors: Other dramatic creations other than dance, but which also incorporate the expressive vehicle of dance, are structured to the form and content of music. There would necessarily be a scenario, a story line and stage business, which could be tacit or elaborate, with or without implicitly verbalized dialogue lines. That is, the story could be in mime. In such a group, the actors may or may not be members of the performing group. The group may be known by the nature of the drama display, or by the name of the music that connotes the theme, plot and other stage businesses associated with the theatre music.

STEP II

We have already noted that musical arts groups are usually organized according to age-gender criteria. The principles of organization could prescribe the following age-gender qualifications for membership: adult men, adult women, male youth, maidens, children, mixed adults, mixed youth, or all ages and gender.

In some dance music types that recruit only female membership, men could be given supernumerary membership to play some special music instruments. In societies where this happens, we find that there are other social-cultural philosophies and rationalizations that forbid women to play certain instruments. In women's groups, we may also find one or two men who are accorded honorary membership to handle some administrative responsibilities. Such is the case in cultures that assign men responsibilities to protect women during cultural activities that are gender exclusive, especially when a women-only group may occasionally travel to perform outside the home community. The men will not be integrated into the artistic program, although they could participate as supernumeraries in public presentations.

STEP III

Music groups could further be organized along other common interest criteria such as:

- marriage: married daughters' group and married women's group. The latter is a group for all the wives married into a community.
- trade associations such as hunters, blacksmiths, farmers, fishermen, indigenous doctors, diviner-doctors etc.
- title associations, that is associations of persons who have acquired titles for social, religious, economic or political achievements in the society.
- age grade or age group. The musical arts style or type is usually for puberty or initiation events. In some instances, a group would be organized as a standing group that could make presentations in other public events involving members as interested parties.

STEP IV

African indigenous cultures practised a philosophy of "music of staged emotions" in the cultural and creative arts. There is a strong correlation between the membership of a music group and the nature of musical arts a group produces. For instance, the dance style of a women's dance music group is not expected to be as vigorous or gymnastic as the dance style of a male youth group. Children's groups will feature instruments built or improvised by the children, and vigorous music structures that are not always simple because they are highly experimental. Children's creative explorations aim to match adult models. In societies that have masking, traditions women's groups are not expected to feature masked spirit-actors. For very religious and metaphysical rationalizations, women do not perform in masks, although there are women characters in the masking theatre. However, older women who have passed the age of menopause, and are thereby classified as "male", could be

recruited into men's masking groups as "mothers", and exercise spiritual authority. A youth group, particularly a maiden's group, needs adult supervision especially if it is a group that travels to perform outside its community. The administrative structure in a group follows some prescribed models that characterize a culture area.

STEP V

The modern trend in the organization of music groups is to de-emphasize the indigenous philosophies and humanly principles that prescribed the age-gender distinctions, in the pursuit of exogenous gender doctrines.

Music is still very much looked upon as a rallying agency that gives an association of people a group identity in contemporary living. Even non-musical associational groups organized according to the modern criteria of interest groups continue to seek group identity in a public occasion through establishing their own musical arts groups. Whether according to the indigenous criteria or other modern criteria, the idea of a group, musical arts or otherwise, implicates organization with administrative structures and artistic duties distributed to officers who coordinate the business of the group.

STEP VI *Discussion points*

Musical arts creativity and production in indigenous African societies is a formal and systematic process. The following research and discussion notes use the example of a typical music-event type, the choreographed dance music as a model for classroom studies.

- In African music culture areas, there is no strict distinction in creative principles between music, dance and drama. Although each discipline manifests itself differently as an artistic expression, and could be independently identified, performed and discussed, the musical arts are conceived as a three-dimensional creative stream. There is often a fourth artistic dimension – the plastic arts of costumes, masks and properties. The four artistic disciplines may manifest separate features, but are unified in conceptual formulations. This is in line with the original African philosophy and integrative doctrine of life, knowledge and death. The philosophy of individualism, dismembering and isolation is not typical of the African worldview.
- Only participants who have learnt a choreographed dance type can take part in the performance. The group is normally identified with its community, unlike the modern copyright practice.
- A group could be organized on age/gender criteria such as wives, maidens, youths, trade associations, children etc.
- Young persons would need to be supervised by adults to enforce community codes of behaviour. Discipline is important in rehearsals and performances.
- A group may create its own dance type, or could borrow an existing dance from another community. There would be membership regulations and a rehearsal schedule to be observed by members.

- Borrowing a musical arts type has a formal procedure. It may involve extra-musical issues that could be social, political, economic or religious. Other members of the lending and borrowing communities that may not be performers could be involved in the negotiation.
- Performing groups have a well-defined organizational structure. There would be artistic leadership positions as well as administrative leadership and roles. The former could be determined on artistic expertise, the latter on maturity and other extra-artistic considerations.
- Learning arrangements and training period will be determined, and would involve the borrowing and lending communities in planning and execution. A lending community could send experts to train learners in the borrowing community; a borrowing community could send persons to study the music and dance in the lending community, and come back to teach it.
- A formal public launching marks the conclusion of learning. The launching would then take place, and may be taken to the lending community as well, because of the social and political nature of the exercise. Thereafter the new group could freely perform the music and dance type as its own.
- The practice of music borrowing or starting a new performing group then has political, social and human reasons as well as values that go beyond artistic experience.

STEP VII *Evaluation*

- Investigate why it was necessary to organize music groups along age-gender criteria in your indigenous society. Are there any changes in the contemporary rural organization of music groups influenced by modern trends in the society, especially in urban environments?
- Study the administrative organization of any music group in your locality. Focus on how the group was formed, the various offices, and the responsibilities appertaining to each office. How does the group organize for public performances? Is the same procedure for formation and administration common to all the different groups in your community?
- Are there any marked differences in the organization of event-music groups, dance music groups and other music theatre groups in your community?

Ownership of music

TOPIC 1 The origin and ownership of a musical arts piece/style/group

STEP I

Every piece of music has an originator or composer, or at least an initiator of the compositional idea and/or process in instances of group composition that are encountered in African indigenous compositional theory and procedure. The indigenous composer may introduce a theme with the schema for its arrangement or development into a complete piece. What happens to the musical idea by a known author is commonly a process of group-composition. Members of the music group would contribute structural parts/roles in the process of collectively composing the significant ensemble thematic cycle (ETC) by which a piece is recognized. The musicological feature of each contribution will be informed by each co-composer's ensemble role as well as the idiomatic peculiarity of her/his instrument or voice part. Thereafter the performers proceed to systematically develop the new ETC collectively as per the indigenous compositional theory. Guidance may be given by the originator/composer, the leader of a group or by any other person who is adept at arranging tunes. The creative procedure derives from the indigenous compositional theory that prescribes peculiar melodic, melorhythmic or percussive roles for deriving from the sonic peculiarities of the instruments of an ensemble, especially in well-established vocal, instrumental or mixed vocal-instrumental music styles/types. Thus the indigenous ensemble philosophy rationalizes that every ensemble line or role should exhibit a peculiar thematic identity or individuality. And the combination of such individual thematic identities, as per music style or type, produces a communally realized composition. Every experienced ensemble performer is then expected to work out an appropriate theme for her/his ensemble role relative to the primary thematic idea. A musical style or group derives its characteristic ensemble sound from the consistency of the structural features that mark the component ensemble instruments/voices.

A group working on the composition and arrangement of a new piece usually adopts a very critical attitude. Members contribute their opinion on the appropriateness or otherwise of what each participant is contributing. By the time the piece of music acquires performance shape, what has been achieved is a significant compositional frame of reference by which the piece will, thereafter, be recognized. Members may develop new recompositions or elaborations of respective themes without compromising the identity of the piece. How each member reinterprets her/his part on every performance occasion would derive from the creative integrity of the performer as well as the non-musical contingencies of

every performance occasion. The compositional method of creating new situational versions of a recognizable framework of a piece of music is the creative theory and process of **performance-composition** that grounds the oral transaction of indigenous knowledge systems. In the indigenous setting, the system of preserving a musical composition is therefore ideosonic. Ideosonic documentation or preservation is the practice of retaining in and reproducing from memory the essential elements of an idea. The preservation and dissemination of music compositions for posterity then rely on creatively reperforming memorized patterns of sound or the visual movement of sound on component instruments or voices. In the ideosonic system, therefore, the theory and practice of performance-composition is a situational reinterpretation of the known but not fixed form. It is marked by the recomposition of the significant framework of a piece, and not the reproduction of a fixed content or any singular performance outcome.

The person who contributes a new music idea may not necessarily be a capable composer/arranger. In such an instance, a gifted composer in the group could have the artistic responsibility to direct the development of the new idea. She/he could be guided in the exercise by the critical comments of her/his colleagues.

Whatever the source of a theme or the process of its development, a new piece acquires the characterizing sound of the music style or group by the time it is fully shaped. It ceases to be personal property identified by the name of the contributor of the compositional idea, and rather becomes the collective property of the group. There are, however, instances where certain compositions or compositional styles, especially on mother instruments or of a specialized singer, are credited to known composers by name. These are likely to be indigenous music styles that exhibit complex and specialized techniques and structures. Otherwise, it could be a very personalized music style or method of execution developed by the person that gains personalized mention. In such indigenous classical or personal music styles, compositions or interpretations are associated with known creative icons, dead or alive. Recognition of authorship honours persons of exceptional creative intellect, but does not implicate the regulations of the modern copyright laws and conventions. Nevertheless, a song or piece of music, whether or not known by its creator, becomes a community's public property once it is performed in public. Thus it has become necessary to discuss in the communities how modern copyright laws now protect or exploit community property owners' rights in the imported modern state systems in Africa.

STEP II

It is usual in the indigenous knowledge system for a musical arts group to be known by its music style. Style is the distinguishing sound quality deriving from consistent features of structure, form and instrumentation that mark a body of music. A music style may have a generic name that refers to such artistic peculiarities. The name of the music style may or may not be incorporated in the group-name of the exponents. The more artistically distinguished music styles acquire a style name, even though there would be many exponents of the style in various places. The instrumentation or vocal arrangement/technique would always be recognizable and similar for all the groups, while every piece within a style/type

would have individual sonic identity, and sometimes title. A music style that has been borrowed by a group from outside its society would still be known by the original name of the style.

There may be instances in which the name of a music ensemble does not identify the style; rather it derives from the name of the association that owns it. A social/cultural/occupational association that is found in many communities may in each community adopt a different, distinctive musical arts type for its public identity and in-group activities. Such different musical arts types may take the name of the association irrespective of the stylistic distinctions. What has been discussed so far for music equally applies to dance and dramatic theatre.

It is not common in an indigenous society to find a musical arts group that plays varied styles of music, as is the case with some modern ensembles. An indigenous group playing a distinctive style could have many pieces in its repertory. Each piece would be recognizable, and may have a title. But the same stylistic strain will characterize all the compositions and arrangements in the repertory of every group that is an exponent of the style. One strong determinant of style in indigenous music is instrumentation. Other determinants of style include the structural roles of the instruments/voice parts in an ensemble. An instrument may have varied roles in various ensembles that play different styles of music. The distinctive thematic idiom it contributes to the music of each ensemble conforms to the characterizing feature of the style by which each group using the same instrument is identified. The peculiar features or formal framework for performance-composition as well as the overall compositional traits – melodic, melorhythmic, rhythmic, part relationship – are equally strong elements of style.

STEP III

A music-event group that has been invited to perform outside its community may be contracted and remunerated without reference to the wider community. But the group travels and performs as representatives of the community. It would be cautious, for instance, about undertaking an engagement in another community that does not enjoy social or political reciprocity with its community. Thus every indigenous musical arts group is ultimately responsible to its community for the overall discipline and conduct of its performance affairs. A community may have reasons to discipline or proscribe a music group that violates community codes and ethics.

A musical arts group is usually free to make up its own regulations for membership and operational matters. In some societies there are standard guidelines for forming and running a musical arts group. Formal approval by designated authorities in the community may even be mandatory. When serious problems that could impact moral and ethical codes as well as social-political order in a community arise within a group, the appropriate authority in the community is expected to intervene and settle such issues in the overall interest of the whole community. But the artistic organization and content is entirely the business of the group. The wider community, however, reserves the freedom to criticize the artistic-aesthetic content.

Quite often a distinction is made in indigenous musical arts groups between artistic leadership and administrative leadership. We have observed that artistic leadership is normally conferred on the basis of artistic proficiency while administrative leadership takes into consideration other social criteria that may include age, sex, social status and, of course, demonstrated leadership qualities. It is not uncommon, especially in ensembles involving only a few persons, for the artistic and administrative leadership to be invested in the same person. The founder of a small personal group, such as minstrelsy, in which she/he plays the mother instrument or is the lead singer, may automatically assume administrative-cum-artistic leadership. In instrumental groups, such extra criteria as ownership of the instruments that are not collectively acquired may also determine the issue of leadership. Generally, the leadership as well as the administrative organization of groups is neatly ordered such that there is strong discipline, and rare instances of leadership or administrative crises.

TOPIC 2 Ownership in the contemporary music scene

STEP I

Any and all music produced in an indigenous culture was by convention the property of the community collective. The community's direct involvement and regulation of creativity and presentation increased as a musical arts type became conceived and practised to serve specific functions in other social, political and religious affairs of the society.

In the contemporary setting, the trend in literary and other non-indigenous music genres is a shift from communal ownership and regulation, and from anonymous authorship, to private ownership. This could entail the protection of the composer's rights, and the promotion of her/his personal image. A composer puts her/his name to the written or recorded musical product. Any performers or users thereafter recognize and publicize the composer as the owner of the composition. If the music becomes published or recorded, thereby acquiring the modern, documented legal ownership called copyright, the composer receives economic benefits accruing from its use and sales. Such economic proceeds from the author's intellectual property are shared with the publisher without compromising the rights and recognition of the author. Thus any public use in any manner or the sale of music for which modern legal ownership in any form has been contracted entitles the author to financial benefits called *royalties*.

A state, group, organization, institution or individual in contemporary society could commission a composition. This implies that whereas the composer so commissioned is still publicly identified as the author, the copyright would belong to the commissioning body by virtue of having adequately compensated the composer. A commission, once transacted, confers on the commissioning authority the full rights of ownership to use a composition in any manner and form without further reference to the composer. But the composer's name remains identified with the work of art.

STEP II

The following are a number of factors responsible for the contemporary shift from communal ownership to private ownership of the musical arts.

Personality or star-image cult
In the contemporary music scene, a composer wants to put her/his personal mark on the musical sound she/he originates. She/he further mobilizes modern promotional strategies to project and sustain her/his creative personality as a star in the public imagination. Recognition boosts social popularity, and the star-image accrues socio-economic benefits to the individual. Group composition is thus discouraged, although improvisation is still allowed in certain music types.

Literacy
Modern musical literacy makes it possible for a composer to put down all the details of a composition in writing as a finished product. This is the form-fixe creative practice – a composition with a fixed form, shape and structural content. Any performer anywhere and at anytime is required to reproduce such a composition faithfully, as written by the original composer. We note that this differs from the indigenous performance-composition, an oral approach that offers creative dispensation for any and every performer anywhere and on every occasion, to give a fresh, individual and contextual recomposition to the known shape and structure of an existing compositional framework. A contemporary composer in the form-fixe or performance-composition tradition may now use techniques other than the conventional musical writing to preserve her/his musical creation.

Modern technology
Developments in modern communication and electronic technology have made possible the print, disc and cassette media for documenting and disseminating the creative products of an individual without reference to her/his community, and without the need to rely on group memory.

Modern publicity
The modern publicity agencies and the technological props at their disposal – the print media, the electronic media and other forms of public advertising – have propelled the star culture phenomenon to a degree that markets an individual's talent far beyond her/his immediate locale. The emphasis is sometimes on the personality of the individual composer/performer as a public idol rather than on the group. A talented musician no longer relies on her/his immediate community for recognition, support and patronage.

Commercialism
Whereas the trend in most indigenous societies is that nobody necessarily pays for the benefits of a person's artistic capability, but rather provides commensurate compensation for the time of a practitioner, the contemporary trend is for the talented musical artist to

commercialize her/his talent for personal gain. Authorship is marketed and promoted; and a talented composer or performer sees herself or himself as an economic commodity. Modern musical arts practitioners are more commonly economic specialists.

TOPIC 3 Movement of music styles

STEP I

Musicals arts borrowing in the indigenous setting bonded individuals and communities/societies, and had prescribed procedures, which implicated vast societal and human issues. It generated human-cultural interests, values and relationships far beyond musical arts matters. Musical arts borrowing as such occurs when an organization or a group in one community sets out to acquire a favoured musical arts style practised by a group in another community or society. The negotiations involve the two communities in diplomatic manoeuvres, and bilateral or favoured relationships could be established, in the form of social, political and economic reciprocities.

At the artistic level, the procedure for borrowing a musical arts style may entail prescribed fees and other customary provisions. Instructors from the lending group may travel to the borrowing group's community for a period of time to teach the music or/and dance. Otherwise, the borrowing group may send its relevant artists to the lending group's community to live-in and learn the musical arts theatre type. At the end of a learning period, a formal public outing ceremony is usually arranged to showcase the expertise of the new group. Borrowing becomes necessary for the styles and types that manifest artistically complex form and content. Otherwise, in the absence of the modern copyright system, anybody could use or adapt any theme or song from anywhere and by any person known or unknown.

Another feature of borrowing occurs when a person or group sponsors a preferred musical arts type played by another group as an artistic contribution to an event. This arrangement may entail engaging a group from another community for an event in one's own community, or engaging a group from anywhere to an event in another community where the borrower is required to attend with an artistic contribution.

The social and political protocols entrenched in the practice and process of music borrowing between communities provides that a new group in a community would not normally borrow a desired musical art style or type practised in another, hostile community. On the other hand, it is sometimes the case that the practice of music borrowing becomes a diplomatic contrivance that reconciles two estranged communities or forges stronger relationships between friendly communities.

At the personal level, new friendships result between members of the lending and borrowing musical arts groups. Other social as well as trade linkages may be established in the process of movements and interactions involved in the exercise. The often elaborate processes involved in music borrowing between communities varies with societies and musical arts styles or types.

After a musical arts style or type has been borrowed, the new group is free to modify it, and give it an original, unique interpretation. There is no further reference to the lending group after the formal launching and public certification of the new group. Thus the issue of ownership and copyright are settled once the agreed conditions for borrowing are fully discharged. The music thereafter becomes the bona fide property of the new group as well. The new group is free to lend the same music style or type to other groups.

STEP II

Indirect music borrowing occurs when no formal process of transfer of the technique of a musical arts style is involved. Quite often in investigating the origin of styles, one comes across a case of an anonymous originator. Accounts may have it that someone on hunting, farming or other expeditions is said to have learnt a musical arts style from spirit artistes. On returning to the community, such a person teaches the musical arts to a group. The issue of supernatural musicians may sound far-fetched. But such accounts endorse the supernatural limits of creativity. The creation of new musical arts could derive from supernatural sensitization, or could be indirect borrowing that oral tradition has given phenomenal connections for strategic reasons. Indirect borrowing occurs when a person listens to or observes a new musical arts style, usually in a different society. When such a person returns home she/he might not recollect vividly what has been seen or heard. The attempt to recapture the strange style could result in marrying elements of the observed musical arts event with personal creative genius as well as innate cultural arts sensitization. In the end, a new style or type that exhibits elements of all the conscious and unconscious creative sources would emerge. Even if, eventually, a person belonging to the music culture from which the peculiar elements of the new style were borrowed witnesses the new music style, and identifies such elements as possibly coming from her/his society, there is no objection or complaint. Rather, there could even be pride that other cultures have found one's own cultural peculiarities fascinating and worthy of emulating. There are usually no indigenous rules and regulations restricting or determining the movement of musical arts styles between culture areas. Formal borrowing therefore occurs when inter-community musical arts movement is deployed, sometimes with the aim of harnessing other wider, social-political intentions. Thus the indigenous musical arts was a strategic agency for transacting inter-communal/societal as much as inter-personal bonding.

STEP III *Modern copyright and borrowing trends*

The emphasis on private authorship and the personal economic benefits appertaining to it have engineered some modern African states to adopt and adapt the international copyright laws and conventions in order to protect the economic interests of the state, and thereby the musical arts practitioners. A copyright law protects the interests of a composer or performer whose original creation or registered interpretation has been published in any form – written, disc, tape or, sometimes, public presentation. Thus economic exploitation of the artiste, plagiarism or direct piracy constitute both national and international offences. Copyright

law ensures that, up to a specified number of years after an author's death or the publication of an original creative work, any person or group that wishes to make use of the work in any manner must get the permission of the author and/or publisher/agent. Such permission may entail some form of financial remuneration for the author and her/his agents. We must emphasize that the copyright law applies only when a composition has been legally documented in writing, recording or any other form of legal attestation/formalization of ownership recognized in a modern state or by the United Nations.

STEP IV *Evaluation*

Investigate a musical arts group in your indigenous culture area and ascertain as follows:

- How is a new piece originated and accepted by the performing group?
- How is a new theme or tune developed into a full piece of composition for public presentation?
- Is there any special recognition or compensation accorded to the composer or originator of a song or dance or dramatic piece?
- How are new music types or groups formally introduced to the public, that is, premiered in your culture area?
- Give an account of how musical borrowing is initiated, negotiated and executed in your culture area.

MODULE 105
Research project

UNIT 1 – RESEARCH ORIENTATION 145
TOPIC 1 Preparation for field work 145
TOPIC 2 Field technique 151
TOPIC 3 Choosing a research subject 156
TOPIC 4 Environmental soundscape 158

UNIT 2 – FIELD INVESTIGATION 159
TOPIC 1 Literature survey 159
TOPIC 2 Hints on conducting a field investigation 161

Research orientation

TOPIC 1 Preparation for fieldwork

STEP I

The philosophy underlying the content of this study series emphasizes reliance on indigenous theories, materials and intellectual resourcefulness as well as creative-performance practices of our various cultural experiences. The musical arts we know, and which are part of our on-going cultural experience, will offer us more meaningful models for discussing and understanding the phenomenon of music as a universal human experience in all its ramifications, as well as varied cultural manifestations. A thorough understanding of the nature and features of the musical arts in our own culture will equip us to appreciate the music of other cultures without losing human-cultural integrity. This Module is therefore designed to give us intellectual and practical guidance in researching and sourcing relevant musical arts data from the primary sources of our immediate cultural locations.

Some of us are studying in our community or within our culture area. A few others are not. We must all be prepared to collect field data wherever we find ourselves. There are advantages as well as disadvantages, whether one is researching within or outside one's own community or culture area. We must be aware of these advantages and disadvantages as part of our general mental disposition and practical preparations for fieldwork and scholarship.

STEP II

A person researching in her/his culture area already speaks the language, and can communicate directly and intelligibly with the knowledge owners and practitioners. A researcher who does not speak or reason in the language of the community in which she/he is researching has the handicap of relying on an interpreter or learning the language. Either way, there is bound to be some problem of inadequate conveyance of information. The ability to learn and speak a foreign language does not automatically confer the capability to reason cognitively in the language. Verbal expressions in indigenous African communication dynamics could implicate deeper texts than the surface sense of what is heard. Hence there is a big difference between surface/flippant perception and deep/cognitive perception in understanding or studying African languages and musical arts expressions.

A casual, although fluent speaker of an African language can easily miss or misinterpret the deep structures of the idiomatic and metaphoric expressions that often go with significant vocal inflections and bodily gestures. On the other hand, a local interpreter may

speak but not reason in the language of the researcher. The interpreter may further not be a knowledgeable practitioner or cognitive discussant in the field or subject of research. Such an interpreter is likely to miss the salient implications of both the researcher's and the indigenous terminology and expressions. As such subtle texts encoded in verbal discourse on the subject of field research could be missed, and she/he could, therefore, misinterpret or misrepresent information, she/he could thereby constitute a research hazard even with the best intentions. The same caution must be applied by a researcher who may speak the language of a research culture, but is not a cognizant language performer and/or research subject performer.

STEP III *Trust*

Members of an indigenous environment may welcome a stranger, especially one who asks many questions, without necessarily trusting her/him. They could intuitively distrust the motives and sincerity of the researcher without articulating their feelings, and would be reticent about divulging certain information that could be critical knowledge on the subject of research. And yet they would be sufficiently polite, and not appear to be deliberately withholding or falsifying information in order to protect their knowledge heritage. In the past, this has led arrogant researchers to conclude that such culture-bearers are not capable of intellectualizing or discussing the philosophical and theoretical foundations of their cultural practices. Such external researchers have thereupon applied foreign knowledge perspectives and extraneous arguments to misinterpret and thereby misrepresent the knowledge truths that the culture creators and practitioners have guardedly declined to divulge. There may also be certain cultural mores, transactional expectations and behavioural conventions that a stranger-researcher could contravene through his ignorance. This could alienate the indigenous knowledge practitioners, and jeopardize the researcher's access to the truth about the research aim and subject. The indigenous knowledge expert may not show disapproval openly for reasons of a cultural convention that humours strangers, but would withhold critical knowledge or sometimes politely but consciously misinform the researcher. A person researching within her/his own community may not suffer these handicaps if she/he conducts herself/himself appropriately within cultural expectations.

STEP IV *Cultural symbols*

The same music instrument or sound may implicate different texts in different culture areas, and often in a different context of use within a culture area. When researching in a culture area other than our own, we must not take for granted that artefacts and sonic facts available in our own culture area, and which we encounter in another cultural situation, automatically mean the same thing. We must always probe for explanations, and note that things are not always what they seem to mean on surface impressions, or what they are said to mean during casual contact.

STEP V *Objectivity versus emotionalism*

A person researching in a culture area other than her/his own is likely to be more objective and clinical in assessing, analyzing and presenting research data. There is always the human tendency for a proud member of a culture to romanticize the cultural facts of her/his own culture. This could result in manipulating cultural facts in a manner that would portray one's own culture in a "favourable" light. Every researcher is encouraged to be objective and factual in representing research data, particularly purely musicological interpretation of sonic facts, which are not easy to misinterpret because they can be cross-checked by other researchers.

STEP VI *Researcher's opinion versus indigenous knowledge actor's account*

The original account by the indigenous knowledge actor must be recorded as it is given. Different accounts on the same point or issue within a culture area must be recorded as well. A researcher may give her/his own opinion based on scientific analysis of artefacts, sonic facts and recorded observations of events. In the indigenous methodology for knowledge transactions, a culture actor or culture-bearer has no need always to articulate what she/he routinely demonstrates in non-verbal communication or action. It is not always necessary to discuss or explain such actions or facts to apprentices or acolytes. In an oral tradition, knowledge acquisition by practical, analytical experiencing and experimenting overrides lecture style explications of why and how things are done. Also, how and why things are done may change gradually over time without a need to discuss the process of change, and a current attempt to explain may not represent the original practice.

On the other hand, the ritual procedures, artefacts and significant sonic facts scarcely change. We must probe these to discern the meanings and explanations through objective and empirical analyses where the knowledge expert's explanations appear to be inadequate. We must beware of ignorant or too helpful practitioners, and non-practising knowledge owners who make up their own impressions and concoct flippant explanations in order to impress a researcher. At the same time, a researcher should be cautious about formulating her/his own answers or explanations under any pretext without her/his arguments being supported by adequate cultural evidence. Taking cognizance of the words of caution given above, we must not be afraid to formulate opinions and propose our own theories deriving from the available facts, or from practical experience that have been cognitively analyzed with cultural sensitivity. A researcher needs to be both daring and cautious at the same time.

STEP VII *Popular theories/models versus indigenous theories/models*

It is not always the case that published, conventionally accepted and popular theories as well as models by renowned scholar-"authorities" in a discipline fit the facts of indigenous African cultural practice. Some of the current academic theories about African thought processes and cultural knowledge systems were fabricated due to a misperception and

misunderstanding of the true nature of the principles and mechanics of African knowledge construction. The assumption by the "scientific" researchers that there is no philosophical, scientific and theoretical premise framing cultural arts creativity and practices has flawed many published exogenous conclusions. The "authorities" who formulated some such theories and models about Africa, who may have had the best of intentions, and have applied modern scientific methods, are not sufficiently cognizant of African lore and African intellectual and cultural processes. They have imposed inapplicable foreign models on the interpretation of uniquely African cultural and mental processes. African knowledge systems can only be objectively interpreted and represented from primarily African mental and experiential perspectives. We must, therefore, guard against the common tendency resulting from intellectual intimidation to twist the data from our field investigations so that they would satisfy or prove published theories and conclusions by all means. Music, dance and the indigenous dramatic arts belong to the non-precise discipline of the human and social sciences, in which modern technology and scientific methods cannot always interpret facts or produce true answers.

One fact that is indisputable with respect to the truth of researching as well as discussing African mental and cultural arts practices is: The owner and bearer-performer is the most knowledgeable on the subject matter of our research, and as such the best authority. If we knew it better, we would not be out there researching the subject matter through interrogating the culture-bearer. A researcher must therefore be humble in the field, and respect the field-mentor's perspective in the analysis and presentation of field data. Any case of ignorance or mental inadequacy in a research document is definitely that of the researcher, and not of the culture or persons researched.

In some instances, African culture performers articulate the theory framing practice. Otherwise there are established standards of practice, which encode incontrovertible theories about cultural processes. We must rely on them as more authoritative than any external expert's speculative models or theories. The unfortunate presumption in modern education that a theory or model must be written or verbalized in order to be acceptable in academia is contestable, in fact faulty, when imposed on the indigenous knowledge system. Systematic models and theories are implicit in systematic codes and procedures of practice, especially in a methodology of visual literacy that characterizes African educational civilization. The research assumption that an absence of verbally articulated theory automatically implies a lack of systematic principles of practice is faulty, and cautions us to be aware that many existing published theories about African musical arts practices could be false and misleading interpretations of Africa. Visible actions as well as the fact of sound communication furnish the systematic ideas and theoretical principles governing how they are conceived, formulated and executed.

Some indigenous practitioners are capable of, and do engage with, verbal theorizing in the African knowledge performance environment when properly sensitized by a researcher. In a field situation, the researcher must always eschew biased mindsets and preconceptions. If one keeps an open mind, field data should yield the original principles and theoretical frameworks underlying practice, which may or may not confirm those of well-known and much quoted research scholars in the discipline. It is the person carrying a load that best knows and tells how her/his neck is coping with the weight. The best way to understand and

perceive cognitively the mechanics of a thing is to have first-hand personal experience of how the thing feels, functions or is put together. We have already emphasized that the same cultural symbol, iconic or sonic, as well as behavioural gestures/expressions could mean different things in different cultures and cultural circumstances. We must then be wary about using the theories and perceptual yardsticks of our own culture or group to judge or interpret other cultures – the more conceptually disparate the more risky. Sometimes clogging our minds with existing published theories and research conclusions before fieldwork could be counterproductive. Our perceptual vision might become incapable of identifying the trees because of the forest of preconceived or brainwashed mindsets obstructing our perceptions in a research situation. Hence researching, analyzing and understanding the original voice of the authoritative knowledge practitioners must precede library research as much as is possible.

STEP VIII *Superiority complex and ethnocentricism*

Our impressions, perceptions and interpretations of what we observe and hear are bound to be prejudiced or impaired and, therefore, unreliable if we nurture any notions that our own cultural practices or experiences are superior to those of another culture that we have set out to research. It is human for a person to assume or pose that what he is culturally is superior to the culture of the "other" human. This is a problem that causes most of the problems in inter-cultural and inter-racial relations globally, and has led to many human conflicts. And yet basically, as well as naturally, no human of any culture or ethnic or racial background is superior or inferior to another human person, irrespective of the place and circumstance of birth as a human being. Also, no cultural practice or attitude of a given human society is superior or inferior to that of another, all things considered. Values are relative and culturally determined to ensure humane living in the cultural environment that prescribes them. However, it is only natural for us to feel that what we are must be the best, and should, therefore, be the best for the rest of humankind. Every culture in the world has its virtues and vices, and institutes measures to promote virtues while restraining vices. The standards and values of our peculiar cultural paradigms often prejudice how we judge and accommodate the valid cultural manifestations of others.

Ethnocentricism is a misguided and ungodly attitude of mind that makes us derogate, patronize or feel superior toward other people's facts of life. To get to the truth of the subject of our research, we must develop the open and accommodating attitude of mind that accepts every new cultural experience or mental process as valid on its own terms. Every indigenous cultural fact, expression or procedure has meaning and approval in its own societal rationalization. We have no moral or factual authority to judge, interpret or evaluate others' cultural systems by our own inapplicable standards or theories. To eschew ethnocentricism is to be mentally emancipated to undertake reliable field investigation and analyses in a culture area other than our own. A primary determinant of an objective researcher is an inquirer blessed with a humane, empathic and other-respecting disposition, and in this instance, towards the subject and culture of research.

Perhaps more disturbing than ethnocentricism is an attitude of mind that makes a researcher who is at the same time a culture bearer feel ashamed or inferior about her/his cultural heritage – the unique ideas, ideals and practices that mark a culture's indigenous knowledge system. There is always something noble, authentic and worth cherishing about any human practices that have survived and advanced generations of practitioners in a cultural milieu, thereby sustaining the survival and development of a human group. Every human group, therefore, has its authentic civilization, and authoritative yardsticks for evaluating its intellectual and material manifestations. Our task is to elicit the virtues as well as the logic that ensure the survival of what we may deem as strange practices. It is cultural chauvinism to use extraneous, superficially more sophisticated, but not more noble cultural models or trends as the standard for studying or assessing the features of another culture.

While maintaining that a viable human group has a body of knowledge and system of cultural practices that have assured its survival, we must recognize that sustainable advancement has always derived from internal dynamics supplemented by an exchange of ideas and knowledge. Growth is enriched through accommodating what is noble and compatible that comes from encounters with other cultures. We must, therefore, be receptive to external, viable ideas and cultural practices that could be adapted or adopted to extend and advance our own cultural experiences, world view, practices and human systems generally. Indigenous societies in Africa have always done this. However, to ensure the retention of our unique human-cultural integrity, we must first of all deeply understand and appreciate the meaning, virtues and mechanics of our own heritage. It is this imperative that commands the authentic African to adopt original thinking when researching Africa's musical arts theories and practices. Otherwise we could become irredeemably alienated by the indiscriminate adoption of extraneous musical theories, evaluations and prescriptions about Africa and her indigenous knowledge systems.

STEP IX *Presumptions and assumptions*

It is very easy for a person researching in her/his own culture to assume that she/he knows the features and meanings of its cultural practices by virtue of being a participant or observer from childhood. Some subtle texts and implications could be overlooked or taken for granted, particularly the philosophical or psychological underpinnings and deeper human meanings. The result would be shallow perception, misrepresentation and misinterpretation. There are conventions we conform to without reflection or questioning, and norms we intuitively perform in the process of enculturation. Hence many persons grow up in a culture without having the need to bother about how things have come to be the way we find them, or why things they experience have been invented, and are done the way we see them done. Because certain cultural experiences have normatively become part of our existence, we never bother to probe with rigor and objectivity their true nature, background and mechanics. Thus, in an age of critical explications, presumptuous and self-conscious explanations deriving from personal impressions as a culture owner should be eschewed. The conceptual basis of extant practices could therefore elude the flippant observations of a culture owner-researcher. A researcher from outside the culture area or community is more

likely to be thorough, deeply probing, systematic and dogged in ferreting out information from primary sources.

Being now aware of the dangers of both insider and outsider perspectives, we must equip ourselves for fieldwork by making a conscious effort to drop our presumptions, assumptions or prejudices as the case may be, whether we are culture bearers or foreign researchers. We have to see ourselves as babies with open minds, who are about to be inducted into the facts of the subject of research in the process of experiencing the culture in action. We note that nothing advocated thus far approves of gullibility in dealing with research materials from primary or secondary (written) sources. We have not suggested the complete subjugation of the researcher's personality as a person of reason, and who has the final responsibility to sift the facts as well as determine what is relevant from the harvested research data.

TOPIC 2 Field technique

STEP 1 *Field equipment*

Memory alone is not reliable for preserving data during a field investigation. The cheapest basic tools for fieldwork are a pen/pencil and a notebook. It is advisable to always have two pens or a pencil and a sharpener. You will then have taken some precaution against disappointment arising from a dry pen or broken pencil. Any recording equipment, when available, is most desirable. Always check out the battery and carry a spare one. Clean the tape heads and use fresh tapes. If a used tape is all that you can afford, play it back to make sure that the material you want to wipe off is of no further use to you. Even where audio or audiovisual recording equipment is available, making field notes on what you observe, hear and feel is still very important. The recording equipment captures only the sound, and not the actions of sound production, also not the broad spectrum of actions and reactions generated or structured by the sound such as dance and drama. You will need to make diagrams, and give descriptions of locations, settings, behaviour and other non-sonic features of a research context that are essential for, or associated with, the sound, even if sound is the focus of your research. Some researchers prefer to describe such iconic, behavioural and environmental features verbally onto the tape.

There are many types of portable recording technology that could be used for fieldwork. The more reliable but more expensive types are the ones not designed for domestic use. Portable, digital CD and DVD recorders are now available. Professional establishments use the more technologically advanced types and models of field recording equipment. We do not expect that many students in Africa can afford sophisticated and expensive field recording technology. With the technological developments that make possible the boosting and filtering of sounds, student-researchers can depend on the less expensive cassette recorders, noting that there are grades and makes of both the cassette tapes and cassette recorders. The longer the playing time of a cassette tape, the less durable it is likely to be. If students must carry out field research with the more common and much cheaper domestic recorders, those that do not combine radio and cassette are recommended. As a general rule, it is

the care with which one handles and preserves research equipment that determines serviceability.

A camera is useful, when we can afford one, for recording visual images of the research subject. The most desirable modern field equipment is the audiovisual – the videocassette/disc recorders. With a video camera we can record the sound, the actions, the environment and the events of a research context, but it is expensive research equipment. It may not be necessary for the level of research we are dealing with here, except where an institution or Department has videocassette recording equipment that can be borrowed.

STEP II *Contact person*

A researcher working in another culture area needs a contact person who will introduce her/him, as well as act as interpreter if there is a language problem. A contact person must be someone very well known and acceptable in the research location. A contact person, who is fairly knowledgeable in the field of research, and possibly a performer as well, is the most ideal. She/he should understand the terminology and specialized discourses of the discipline. In a school or class with students from various culture areas, a school mate in whose culture area or community one is researching should make a good contact person.

STEP III *Participant observation*

A researcher, who can perform on an instrument or in an aspect of the musical arts being researched, has an immense advantage. She/he becomes more acceptable to the culture performers, and will be treated as a colleague instead of an outsider. At the level of college research we are dealing with, it may not be possible to apprentice oneself as a learner to the music group or the mother musician being researched. Where that is possible, however, it would provide a most ideal setting for the study of a group, its music and the cultural dynamics. Musical arts is a cultural fact produced by human persons. To fully understand the musical arts as cultural fact with peculiar natural as well as cultural dynamics needs proper understanding of the circumstances – philosophical, psychological, social, political, economic etc. – that brought the musical arts into existence, and continue to make it relevant in its culture locale.

STEP IV *Interviews*

Conduct interviews in a relaxed atmosphere. Interviews conducted in the context of a rehearsal or performance are most valuable. The interviewees will be in their creative and psychically sensitized element. Practical demonstrations will be readily available. Interviews in a music-making setting should concentrate on musicological features – creative processes, structural form and presentational form, also how the various parts relate, how the various structures are rationalized and interpolated to become an artistic product of a music style or type.

Interviews outside a performance setting are equally desirable. The respondent would not

be under any tension or demands of a performance business. They could reflect and reason more calmly outside a performance context. Such interviews should aim at cross-checking observations, reviewing of the creative processes and artistic content, a critical postmortem of performances, and analyses of elements of musical structuring and production that the researcher may wish to highlight. Playback is a useful prompter, and focuses discussions if a tape recording has been made.

It is important to ask the same questions more than once, but at different interview sessions. Also ask different respondents the same questions. An assessment of all the answers is likely to yield multi-checked, reliable data, especially where the answers to the same question are consistent. It is useful to extend interviews beyond the actors/musicians. Quite often, there are persons in the community, particularly those who use musical arts, and who do not belong to the performing group but are quite knowledgeable about the musical arts, their background, affect or effect, structural technicalities, performance norms and contextual uses and dynamics. Such persons can also comment on the capability of the exponents. Furthermore, it is persons outside the music group being studied who are more likely to furnish the most reliable data on folk evaluation of the group's music, artistic expertise and creative idiosyncrasy.

Avoid asking leading questions that elicit "Yes" and "No" responses during interviews. Get the interviewees to think and elaborate on the topic or question. Give them a chance to discuss what they know in their own words and styles of verbal communication. For instance, it is not helpful to ask: "Is this the instrument that guides the dancers on what movements to make?" You are more likely to get at the facts as well as other related illuminating information if you ask: "What is the role of this instrument in the music you play?" And if you feel that the respondent is leaving out something: "Is there any relationship between the musical line this instrument plays and the movement of the dancers and actors?"

You may find that you could generate a most informative debate between a group of respondents if you can deliberately introduce controversial questions or comments. In other instances, say something you know is not accurate, and allow the respondents to correct you with explanations and illustrations and references, especially if you come across respondents who are knowledgeable, articulate and patient teachers as well. You can also generate more interest and detailed communication, especially from a reticent interviewee, if you first give a related account from your own personal or cultural experience about the information you are seeking. Your interviewee will then know that you too have a similar background. This could lead her/him into sharing experiences with you as a kindred spirit without further reservation and complexes. As much as possible, record interview sessions, and transcribe them fully when you go back. There are other important points that could be made and missed during an interview simply because we are concentrating on a particular line of inquiry. Audio or audiovisual recording technology captures all.

STEP V *Terminology*

Rely on culture terms for musical arts rationalizations, structures and activities whenever such are available, bearing in mind that metaphors as well as other indirect allusions could

be preferred by indigenous discussants. Pursue the various non-musical arts implications of the culture terminology whenever they occur. A culture terminology could convey so much appropriate knowledge about a subject that strings of descriptive sentences cannot communicate as effectively. A culture terminology further indicates that there is, in the culture, some tradition of theorization, that is, a specialized discursive approach to musical arts creativity, presentation and evaluation. It is not easy to fault a research result founded on culture terminology and theories as well as the actors' verbalized analyses of what they do.

STEP VI *Control experiment*

It may become necessary to mount control experiments to cross-check a technical puzzle. A control experiment is when we test or clarify the validity of a point, or dissect the mechanics of field data, by getting the respondents/performers to demonstrate it in practical terms outside the normal context and at the researcher's prompting. A researcher sets up the control experiment scene to suit her/his objectives. The practical demonstration is then directed in a manner that could resolve the technical or structural issues in question. During control experiments, we may deliberately induce or introduce errors, and then note whether the actors recognize them as such. Recognition enhances the reliability of the original assumption or material. We can use control experiments to focus on the music lines played by individual instruments, highlighting an instrument at a time; also to study how instrumental lines/roles interrelate structurally.

STEP VII *Patience*

As field researchers, we must discipline ourselves to be patient and have endurance. We must be determined to achieve objectives in field situations. Do not start questioning interviewees until the right atmosphere and mutual understanding have been established. We do not exhibit signs of impatience or hurriedness or tiredness before respondents. Interviewees should not be hurried. We need, always, to tactfully manoeuvre the course of a discussion back to the points we are pursuing, without giving offence. At the same time, we must bear in mind that the interviewee may deviate from answering the question directly, and then wittingly or unwittingly supply the answer, or communicate other useful information it would never have occurred to us to pursue. As long as the responses and discussion are within the general topic area, we must be patient, and reframe key questions when and where necessary. We must remember that if we already know all that we have gone to the field to find out, we should have no business undertaking the fieldwork in the first instance. And, as has already been cautioned, do not set out to collect materials that would fit or be easily manipulated into existing, convenient but inapplicable theories or models. If we do, we would not be contributing any new insight or information. We would merely be parrots and replicators and illustrators – unimaginatively justifying, rightly or wrongly, what is already known. There are, however, occasions when a research objective could aim to furnish area illustrations or confirmations that would buttress or prove existing theories, models or data. What-

ever the objectives of an investigation, we must first give the cultural authority a chance to furnish her/his own primary theories and models by giving the culture practitioners/owners enough stimulation and freedom to express as well as explore ideas in their own style. Finally, it would be counterproductive to continue a line of inquiry or an interview session when the interviewees exhibit signs of boredom or tiredness, but are trying to be polite or accommodating. Arrange another date or create a recreational diversion.

STEP VIII *Presents*

We must be careful about giving presents or payments in cash or kind before an investigation is concluded. If the impression is created that we are paying for information instead of assisting the culture owners and practitioners to document and thereby widely disseminate their knowledge for posterity, then a problematic precedent might have been set in the culture area. What is more likely is that there might then be no limit to what we may have to be coerced to pay. In the end, the information we get may be equivalent to the culture owner's estimation of the worth of the researcher's purse. Also, we might be loaded with misinformation by ignorant persons who would be exploiting us for insincere monetary or commodity gains. This creates a dilemma with respect to the need to compensate field respondents. When we present ourselves as special, we might be expected to prove how special we are in cash. When we present ourselves humbly as learners desiring to be taught by our elders and communities, the problem of having to bargain for field data could be obviated. If, however, we have the funding for research undertakings, then it is ethical that we pay adequate remuneration to the culture representatives who have collaborated with us. Otherwise, we are dishonest and exploitative researchers.

There are certain cultural situations that prescribe customary presentations before a performance or exclusive information is given in public, out of season, or to a stranger as the case may be. When such is the norm, we are bound to fulfil customary prescriptions and no more. Customary prescriptions are never much, since they must be normally affordable by members of the culture desiring such performance or information. There may also be instances where certain material gestures of respect are offered to categories of persons from whom we need information. Such customary expectations of respect do not usually amount to much. We are encouraged to fulfill them. But whenever it becomes obvious that we are being exploited, such as being charged a fee in order to be given access to information or a performance, it is advisable to avoid the person, group or locality. We are not likely to find what we seek even after it has been paid for. The best strategy is to start off by explaining who we are, and our status as students. Explain why the information is needed, and its eventual usefulness, if any, without sounding patronizing. We must assure the culture owner that her/his voice will be faithfully included in the finished product as a co-author or/and copyright owner within the written text – a permanent credit to her/his posterity and co-culture owners. Tokenistic or patronizing listing of the names of persons who supply the information we represent in our documented, finished product is dishonest, exploitative scholarship. In preliminary field research discussions, the contact person should be very useful in sorting out any unwarranted expectations or misunderstandings. Most of the time,

indigenous culture bearers do not go out of their way to exploit a student seeking knowledge, even in the face of the modern poaching by rogues that exploit cultural information and indigenous knowledge patents for private capitalist-commercial gains.

STEP IX *Playback technique*

Give the performers and other knowledgeable culture owners a chance to listen to, and discuss, recorded performances or interviews by conducting a playback session. Stop the tape recorder at appropriate points in order to generate postmortem discussion. Encourage and direct the performers and other culture owners present or invited, to comment on the recording in terms of reflections, critiques and analyses of the musical content and quality of the performance. This could stimulate disputation or explanation of points or occurrences etc. Make notes of any important issues that are discussed.

STEP X *Interview Guide*

Before an interview session, draw up preliminary questions and observations that would enable you to focus a discussion or interview session on the information needed. These should be seen as preliminary questions only. There are likely to be many unpredictable contingencies in field investigation dynamics. It could happen that our objectives or research topic prior to the field trip may need to be modified or altered completely as a result of the unforeseen factors or exigent developments encountered in the field that necessitate changing the line of inquiry or focus or topic of investigation. Follow-up questions would then arise as well as new questions that would necessitate investigation different from the original topic. But the researcher must never allow herself or himself to pursue points, issues and lines of argument that are irrelevant to the aims of the research topic. Time and financial/material resources constrain us to judiciously focus and limit the direction of our investigation to what is illuminating and in the interest of the culture, without necessarily rejecting materials that could be of future use to us, or other researchers in the same or related subject matter.

TOPIC 3 Choosing a research subject

STEP I *Class research exercise*

Most of what we have discussed so far is intended to be generally useful for collecting specific material from a culture area needed to illustrate lectures in the other Modules. A preliminary or demonstration field investigation needs to be undertaken whenever possible. It is recommended that, where practicable, a lecturer should first take the class out on a guided field investigation, during which the research techniques discussed in the Module should be practically demonstrated. The class research exercise should entail a field tour to observe the performance of a musical arts group. As a preparatory field research experience,

the lecturer should be on hand to guide the students on what to look for, as well as how to observe critically and focus the search for data on the perspective or scope of a research topic. The lecturer should also use the activities of the performing group to explain to the class the musical and extra-musical features of a creative and performance situation. Every member of the class should do a short article on the field trip. A class research trip, where funds are tight, should investigate a music group within the vicinity of the institution. Where funds are available, a trip to a cultural group far removed and slightly different from the location of the institution is more desirable. It will afford a more challenging research experience because more research problems are bound to arise. Finding solutions to such problems, which could be logistical, linguistic or interpretative, is part of the lesson of field research that would equip the student for independent research undertakings.

STEP II *The subject*

For the first individual research project it is advisable to choose a musical arts subject or group that one is familiar with, either through personal contact, interaction or previous non-analytical observations.

The subject of field investigation could be, or derive from, any of the following:

- a musical arts personality. The person has to be a mother musician who is specialized as a composer, performer, choreographer, dancer, dramatist or composer-performer. The bio-data, lifestyle, musical training, experiences as a specialist composer/performer, the musical arts style specialized in, the communal acclaim, and creative history as well as products should be relevant
- an instrumental music group
- a choral music group
- a choreographed dance music group
- a mixed instrumental-choral music group
- a music theatre group such as a spirit-manifest group
- a solo music type
- a study of style

STEP III

If there has been a previous interaction with the group or individual in the form of watching or listening, a preliminary write-up on what is already known is necessary. The write-up should include the administration of the group, organization of the ensemble sound, and organization of the music programme for public presentation typical of the group. Discuss aspects of the style and what distinguishes the musical arts in terms of presentational features and stylistic traits, including details of the roles of the component instruments and/or voices. Note how the various parts relate: the melodic, harmonic and formal features, the nature and theme of text when present; also the overall outstanding characteristic sound by which the style or group is easily distinguished from other styles/groups in the culture area/community. There could also be symbolic meanings (non-musical but important texts)

embedded or encoded in the objects, costumes, sonic elements and structures etc. Enlightenment could be gained on some blank or grey areas in what had hitherto been taken for granted about the group and/or music by the end of this exercise.

STEP IV

Notes should be made of the information that is lacking or confusing about the subject. The fieldwork should focus primarily on areas where knowledge of the group and its music are deficient. What is already known and documented should be verified while in the field. It could be surprising to encounter the true nature of what has previously been taken for granted.

STEP V

It is ideal for students to conduct field investigation in private time, preferably during the holiday. The extended holiday period at the end of the first year or second in the institution would be quite suitable. The field investigation that will be undertaken at this period will be the first stage of the research project. The second stage will deal with the transcription of sonic facts and verification interviews as well as the analyses of both field data and transcribed data.

TOPIC 4 Environmental soundscape

The above topic is recommended as an initiation into research-oriented observation. The preliminary study on awareness and discrimination of sounds in nature that are musical and non-musical should follow the guidelines recommended below, and be submitted for evaluation. You can present your study in the form of an essay, a class lecture plan for secondary/primary school, a poster or chart, or in any other original, documented format that elicits your awareness and knowledge about sources, qualities and evaluation of sounds that are musical or otherwise in a human environment.

- Determine all kinds of normal sounds characteristic of periods of the day and night in your immediate human environment – personal, social, labour, communication, recreation, non-human, human, environmental, religious, commercial, technological etc.
- Determine those that can be categorized as music. Who and what mark the categories?
- Determine activities that generate or require musical sound; and the characteristics/genre of such music sound.
- Determine soothing or tolerable sounds; which are categorized as non-musical, and why?
- Determine upsetting sounds categorized as musical or non-musical, and why?
- What produces an agreeable musical sound in your society?
- What produces a disagreeable musical sound, and why is it a necessary, humanly prescribed sound?
- Determine nature-sounds; also how and when they occur.
- Have you any opinions on why music is music? Also, what music is non-music for you? Why?

Field investigation

TOPIC 1 Literature survey

STEP I

It is ideal in the African indigenous knowledge systems where the primary knowledge authority lies with the culture owners and performers, to access and document their voices before consulting any secondary, written or published sources. This procedure ensures that the researcher reposes primary credence on as well as respects the original voices and theories of the indigenous knowledge authority. The voices of the inventors/creators, practitioners and evaluators of African indigenous knowledge systems are more authoritative than any theories or opinions speculated by extraneous observer-researchers who do not reason in the intellectual tradition that informs the knowledge products. Having conducted field research and the analysis of the culture actors' opinions on a research topic as well as research subject, i.e. the person, group or type to be studied, some additional information in literature becomes secondary sources for arguing research findings.

However, we need to recognize arguments in favour of conducting library research before embarking on field investigation, especially for beginner researchers. Consequently, some adjustments in the model research procedure already argued may become necessary for a trainee researcher with no previous experience of research scholarship for the following considerations:

- Some other researchers may have been to the field location, and/or research subject of your choice before you.
- Some other researchers may have written on the same subject you intend to research and write about.
- Some other researchers may have approached the same subject from another area of emphasis or disciplinary/inter-disciplinary perspective.
- Some other researchers may have left a good or bad impression about researchers on your prospective knowledge experts.
- There may be written or recorded materials, published or unpublished, on the subject of your research interest.

The knowledge of what has happened before could be a good investment that would ensure proper application of energy, resources and strategy. Reading up every available material related to the subject of research could ensure that available information will not be unnecessarily duplicated. The discovery that a subject has been previously researched should not scare us away from it. There could be many perspectives to a research subject. Reading up existing perspectives and discernments should enable us to focus on an approach that

is fresh or that queries what has been inadequately treated or inconclusive. We note that this need to read up before embarking on a field trip is an important training in acquiring research aptitude for beginners. However, we must note the dangers posed by this procedure, such as a tendency to prejudice the perception of field evidence. It could impose inapplicable or faulty theories and opinions that prevent us from discerning the cultural models when we engage with advanced research issues.

STEP II

A literature survey after or before a field knowledge encounter should include any ethnographic materials on the location of the research subject. These could be in the area of geography, religion, political culture, sociology, anthropology and economic culture. Some of these related data may provide the cultural setting for the analysis and presentation of the musical arts style being studied. Furthermore, aspects of the ethnography of a field location should form part of the introductory chapter in the research essay. We again caution that we must keep an open and critical mind when reading related literature. It is possible that the literature we are dealing with could be misrepresentative of the culture, culture-bearers or subject matter. Most of the literature so far about African cultural practices has been written with a cultural bias or by researchers unable to perceive the sublime base and formulations of uniquely African cultural inventions, theories and facts, especially in the fields of religion, sociology, philosophy, politics, psychology, anthropology and musical arts. Such prevalent misrepresentations and misinterpretations warrant that, as much as possible, the authority of the cultural voice must first be encountered and understood without any misguiding or brainwashing mental predisposition.

STEP III

The materials we read up on topics related to the subject of our research could be dealing with similar groups or music practices and styles in other parts of Africa and the world. Such knowledge may not only be useful in arguing research objectives, but could provide necessary comparative illustrative or supportive references and arguments. The published analytical approaches could also give the young researcher insight into how to analyze and argue data on the musical arts and other ethnographic issues. Any other relevant articles on indigenous musical arts philosophy, theoretical formulations and performance practices should be read as part of training and broadening one's knowledge in the discipline. It is important to avoid the temptation to plagiarize, that is, to rewrite another person's article, or sections thereof, without due credit or permission as the case may be. Plagiarism is intellectual dishonesty and is punishable by the modern legal dispensations.

STEP IV

The literature survey should generally give a broad insight into what other researchers have done in the area of study as well as how research materials could be structured and

presented as an article or an essay. The literature survey **must not** predispose us to view the facts of our research subject from the mental perspective of extraneous cultural practices. We must not go to the field with presumptions or the myopic objective of merely identifying and substantiating what other researchers have said would be found in such situations. In African indigenous knowledge systems, we are dealing with systematic frameworks that manifest super-structural and temporal variables. We must resist the temptation to impose extraneous theories and models that may have been suitable elsewhere on the African indigenous research subject, simply because we have to comply with a hegemonic intellectual order. A literature survey, which predates field experience, must in the final consideration be taken as a guide. The field experiences are the truth, if they are proper recordings, observations and interpretations about the subject of research.

STEP V

Ask questions, prior to the field trip, about the locality, the subject and the personalities likely to be encountered, if there are persons around who could give useful tips. We must always regard such preliminary information as well as pre-fieldwork literature study as a field research guide, not field truth.

TOPIC 2 Hints on conducting a field investigation

STEP I *Timing*

Plan a research trip to coincide with the time of the performance of the research topic in its cultural setting. Where this is not always possible, it then becomes necessary to request a special performance for the study. Before the actual research trip, a preliminary trip to get acquainted with the location as well as the persons one would interact with in the field is a necessity. The actual research trip should not be the time to get introduced or to start negotiating permission and conditions for researching on the subject.

STEP II *Background notes*

Note the number and dates of the visits required to arrange as well as conduct field investigations. Note the problems encountered as well as the assistance received. The persons who have been critical to the transaction of a research enterprise should be identified in the essay by their names. Describe the geographical, religious, economic, social, anthropological and political environments of the group at the time of research. Include the mode of transportation to the place; also how the negotiation to research the person/s or group was conducted. Included should be any customary presentations requested or shelved.

STEP III *Procedural notes*

Note where the various interview sessions take place, the time and duration. Include the number of contextual performances observed with research interest, the number of special performances mounted specifically for the research study; also any control experiments conducted, and for what specific research interests. The write-up should indicate the research materials and field equipment used.

STEP IV *Authorial notes*

Find out the history of the subject, the origin of the music and/or dance style. Has it been borrowed from or by other communities/cultures? The research interest should include what items in the subject's repertory are original, and by whom they are composed/arranged; also the influences, sources and derivations of the various items in the repertory.

It is important to interview a sample of community owners of the music as well as the artistic leaders.

STEP V *Evaluation notes*

Collect information on the life history, musical history, occupation, social status and other personal data of the key musicians/dancers/actors. By personal observation as well as discussions with other members of the community during contextual performances, determine how the subject is acknowledged and rated within and beyond the community. Make notes about any culture terminology used for evaluating the quality of musicianship, proficiency as a performer, mediocre performance and the aesthetic language or behaviour or gestures for evaluating musical arts presentations generally.

STEP VI *Notes on production process*

Rehearsal is very important in most organized traditional music groups. During rehearsals, new materials and members are integrated into an existing repertory or group as the case may be. Groups are conscious about maintaining standards in public appearances. The necessity and regularity of rehearsals will depend on the contextual role of the music, the type of group, and the technical complexity, or otherwise, of the music style with respect to learning and arranging new materials. Investigate the choice of rehearsal venue, and the regularity, timing and technique of conducting rehearsals, immediately before and in between engagements. Particularly, investigate where possible, how new items are originated, composed/arranged and learnt.

Interview administrative leaders of the group, also the artistic leaders and functionaries who officiate in the context of event-music.

STEP VII *Organizational conventions*

Collect relevant information on the ownership and organization of the group: Who qualifies for membership? What are the leadership as well as other organizational structures? What are the criteria for selecting the various functionaries? What are the duties of the various functionaries, and do they receive any special compensation? How is the community involved in the formation, activities and discipline of the group? How is discipline enforced within the group? How are public performances contracted, prepared for and administered? When does membership terminate? What benefits does a member derive from belonging to the group? How are the group's finances realized, used and accounted for?

The erroneous impression exists that there are no formal organizational principles and procedures because African musical arts presentations often welcome mass participation. Groups that play organized musical arts do not perform ad hoc. And virtually any music type involving more than one performer has structured organizational conventions, including children's musical arts organized by the children for themselves. Contravention of organizational principles and regulations binding a group could lead to serious sanctions. Interview the leaders and other officers about their duties and qualifications for such positions. Investigate the personal and group preparations necessitated by a public performance or rehearsal. Note that artistic preparation is different from the organization of one's personal affairs.

Question individual members, artistic and administrative leaders.

STEP VIII *Presentation notes*

What kind of venue is preferred for a presentation? What is the physical setting of a performance venue? Are there any special fixtures or preparations in a natural setting? What is the performer-audience arrangement on the ground – space-use of the performance venue? Are there any special or required interactions between performers and the audience in the course of a performance; at the end of a piece; at the conclusion of a performance session? Such questions will help in eliciting aesthetic conventions and expressions. Are there prescribed or suggested audience responses that are structured or relevant to the artistic outcome of a performance? How are such generated, or cued, and transacted theatrically?

Rely strongly on personal observation. Interview performers on mother instruments or principal role actors as well as interactive members of the audience.

STEP IX *Notes on musicological features*

A very important aspect of an investigation is the material as well as artistic nature of the ensemble: the instrumentation, the presentational form, the form of isolated pieces, the compositional techniques, the development techniques, the part relationships and distribution of ensemble roles. Others are the cueing technique and signs, the starting and ending of a piece including any peculiar cadential motifs or cues, the range of notes/tones on the various instruments/voices, the tone-order and scale of the music or specific instruments

or pieces. Are there responsorial structures? Investigate also the distinctive melodic and harmonic structures, the melodic shape and interest, melodic, melorhythmic or percussive improvisations and how they are prompted, textual extemporization, and any dialogue structured on the musical framework. Find out any distinctive stylistic features characterizing all the materials in the group's repertory, such as through-composed forms, solo recitals, declamation, stanza form, solo over a re-iterated accompaniment framework, etc. Are there any new features and trends, modern or original innovations in the theoretical and structural content of the music and/or its presentation?

Rely on personal observation, control experiments, analyses of presentation form, and recorded sound; also study of presentational gestures and contextual behaviour, structured or obligatory. Rely also on playback discussion sessions.

STEP X *Notes on utility*

Find out the societal objectives and uses that necessitated the creation of the musical arts type/pieces as well as the existence of the performing group. How does the group set out to discharge this civic responsibility through the content of the music as well as the organization of public, contextual presentation? When, in the opinion of the community, the owners of the music, the users or patrons of the music, is the group's music said to have been a success or failure? What was, and now is, the use and relevance of the music in its community as well as the wider cultural society and beyond?

Interview event functionaries, the performers and other knowledgeable members of the audience.

We must note that contemporary popular music performed in urban or rural locations in Africa needs the same research strategies as outlined in this Module.

MODULE 106
Musical arts theatre

UNIT 1 – RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT 167
TOPIC 1 Motivating creativity 167

UNIT 2 – CLASS THEATRE PROJECTS 169
TOPIC 1 Organization of a theatre project – the production team 169
TOPIC 2 Class production project – dramatic improvisation 175
TOPIC 3 Class production project – dramatization in mime or danced drama 176
TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet 177

Re-creating children's music in drama and movement

TOPIC 1 Motivating creativity

STEP I

Some college and university students are deployed as teachers in schools after training. Stimulation of creativity should be an important objective in child education. Persons who have the task of stimulating creativity in young Africans should understand that the materials for such exercises abound in the immediate cultural locale of schools anywhere in Africa. They should also understand that stimulating creativity in the young has always been a cardinal principle of indigenous African education of the young, and the special role of the musical arts in indigenous humanning education strategies. The importation of modern educational pedagogy into Africa has greatly undermined the stimulation of creativity in young people. The problem arises from failing to effectively source and apply materials for creative education that are abundant in any school community. Our objective in this Unit is to take the prospective secondary or primary school teacher as well as the general music practitioner through some practical steps in the creative use of the most common and inexpensive raw materials for musical arts and humanning education. That is: children's musical arts practised in the society in which the school is located.

Every student should be given a chance to introduce a theme/story, re-create and direct it in class. Initial practical activities in musical arts creativity and theatre production for learners should emphasize re-creating and dramatizing children's cultural arts narratives (often integrated tales, songs, movement, dances, acting), and must be a key component of the curriculum for training classroom musical arts teachers in Africa.

STEP II

Choose a cultural song/tale with song, or any dance music that is anecdotal (poetic dances) from your culture area. Introduce the choice in class, and teach the accompanying song to the class. If there is no song (dry narratives), create appropriate songs. A student that would re-create and direct class musical theatre activity with colleagues should be given prior notice to prepare beforehand the children's tales/songs she/he will use.

STEP III

Identify and analyze the formal and structural components of the chosen material, highlighting the rhythmic, melodic and harmonic characteristics of the accompanying or story-carrying song/dance. For instance, if the melodic structure is chorus and solo response, discuss the relationship between the solo and the chorus sections with respect to regularity or variations in the rhythmic pattern, the proportion of the solo to the chorus lines, and any incidence of overlap and cue elements. Discuss any other special features of the music or dance.

STEP IV

Discuss the background of the song/dance if known, or point out the ideas, morals or values, if any, communicated through the text of the song/dance. Illustrate any ways these can be used as teaching aids in any other subjects. Then give directions on how the culture song/tale with song/dance should be restructured into a drama sketch. Differentiate and develop the peculiar nature of the characters (role actors/actresses) in the story that are needed for classroom dramatization, and what gestures, mannerisms, body aesthetics, movement emotions, vocal dynamics and visual appearances should distinguish each character trait. If the working material has a story, relate the story and explain how it would be acted, mimed or danced. If it is just a song, create your own story around its theme, and give directions on its theatrical reinterpretation. Give recommendations about the instrumental or/and vocal accompaniment preferred for the song or/and dance that occurs in the scenario. We must bear in mind that some Africa choreographic rhythms and motions are often sonically outlined in a melorhythmic music instrument.

STEP V

Assign musical and character roles to fellow students who will improvise their respective dialogue lines. The class actors, dancers and musicians will perform the song/tale or dance texts as short impromptu music-drama sketches. Note that most indigenous tales and songs are related in the third person whereas the dialogues and song texts in the version to be recreated in class should use the first and second person speech mode. This is because all the protagonists, real or referenced, in the original cultural source have become real-life characters on stage, interacting directly with one another, live, and in the present. It is important that the actors should be given the creative challenge to make up the dialogue lines in the impromptu performance once the plot, character traits and the story outline have been properly explained, structured and elaborated in class as a team creativity exercise. The language of presentation should be optional.

Class theatre projects

TOPIC 1 Organization of a theatre project – the production team

STEP I *The nature of a theatre production project*

A theatre production project is like an industrial enterprise. Various functionaries have various specific duties to perform. Failure to perform that duty on the part of any functionary, big or small, would jeopardize the outcome of the project. Money invested would be lost; time would be wasted, and relationships impaired. Worst of all, the clients, in this case the audience, would be disappointed. The image of all involved in the production project would have been tarnished collectively, as the public is not very much interested in who failed to discharge her/his specific role.

A theatre production is, however, a transient industrial enterprise. The live theatre product is not a commodity that can be purchased and owned permanently by the audience in concrete terms, although it could leave enduring impressions on the minds and lives of the audience. Even putting a theatre production in a recorded video/DVD form still requires production teamwork. As a transient industrial undertaking, every time a theatre production is sold (performed) to a paying or invited live audience as a live presentation, practically all categories of production functionaries are mobilized. This is because both the primary/raw and finished materials of musical arts theatre are human beings who continue to need management every time a finished theatre project is put on, live.

There are six media of communication used in indigenous African musical arts theatre presentations. These are dialogue, mime and dramatic gestures, music (accompanied or unaccompanied songs and instrumental music), dance and movement, costume and scenery. The modern theatre adds sophisticated creative lighting. Each of these components has to be interpreted independently, and thereafter integrated with the others into a unified finished product – the total theatre. Theatre uses specialized processes of presentation or interaction known as acting. Acting is the make-believe or simulation of real as well as imagined life situations. All the media of communication are not necessarily required in every genre of theatre presentation.

There are the following major genres of theatre:

- *Straight or dry drama*, called a *play*. It usually involves acting out a story by employing the primary media of verbalized dialogue, scenery and costume. There may be incidental music, mime and dance.
- *Music-drama/musical/opera/vaudeville*. Any of these stylistic versions of drama performed as a musical process involves acting out a story by employing the primary

media of music (recitatives, songs, choruses, instrumental music), costume, scenery and to some extent straight dialogue and dance. There may be mime also.

- *Danced drama* employs dance, mime and music as the key media for acting out a story. Music would be instrumental. There could be vocal music, not necessarily conceived and performed as song. Costume and scenery are equally important. Dialogue would be very incidental.
- *Mime shows* employ mime and costume to dramatize a theme or a story sketch. There could be incidental music, dance and scenery.
- A fifth genre, the *total theatre*, is found in many indigenous African musical arts conceptualizations, and is marked by structural representation and integration of all the media of theatrical communication.

It must be noted that the above distinctions are not rigid. In this Unit, we are concerned with all the genres of theatre, with the exception of, perhaps, the straight drama.

In any kind of dramatic theatre a production team is invariably involved, and the members collaborate closely to achieve a unitary objective – the finished production. Some members of the production team are very active all through the life of a production, from its inception as an idea to its finished product and final public display. Some are more active at the stage of conception of a theatre idea, others at the stage of assembling and organizing the raw materials, human or otherwise for a production. Some others become involved at the stage of structuring and molding the materials into a finished project; while there are other team members who become actively involved at the point the project is ready for public viewing.

STEP II *The production team*

There is a hierarchy of authority and responsibility needed to make a theatre production business work efficiently. But it must be emphasized immediately that even the seemingly least important member of a production team is as vital in her/his role as the head of the team. Any dereliction in the execution of a specialized or assigned responsibility, whether at the highest or lowest level of authority and expertise, could mean the collapse of the business of a theatre production. A professional disaster occurs when an audience has been given a date, and has assembled at the venue only to find that a show is not on, as advertised; or that it has been a haphazard affair.

The following are the key members of a production team:

- The *producer* is the administrative boss of a production. Quite often she/he is the sponsor or financial backer. Otherwise, she/he has the responsibility to procure the finances. She/he determines the administrative matters connected with the production, and may also be the financial owner of a production as well as the originator of a production idea.
- The *artistic director* is the artistic boss of a production. She/he, as a professional or specialist, heads a team of other specialists whose talents and expertise are pooled together in the formulation and fabrication of a theatre arts production from an

individual's idea into a public reality. She/he is specialized in interpreting a script or story for an audience, and directs all categories of actors who give life to her/his interpretation of the raw material. The artistic director consults with, and gives directives to, the other creative specialists that include the musicians, the designers (set, lighting, costume, props), and the choreographer. These are the creative complements of the artistic director.

- The *musical director/conductor* organizes, interprets and directs the music needed for a production.
- The *script writer/playwright* develops an idea or theme into the play script or scenario – the story line – providing dialogues with acting, stage, environmental and effects recommendations. She/he could produce or adapt an original work; or could develop a producer's or director's ideas, story and production perspectives into a play script.
- The *composer* sets the dialogue, called the libretto or lyrics for a music-drama/musical/opera/danced drama to music. The composer, having studied the script, consults with the artistic director and, as need be, the choreographer. She/he then composes the music for the dialogue, poems/lyrics, dances, mood settings, overture or opening music, intermissions, and the dramatic actions as well.
- The *choreographer*, in consultation with the artistic director, and in collaboration with the composer, designs and creates the dances and movements as well as produces them artistically.
- The *production secretary* is the producer's administrative complement. She/he keeps all the records of the production business, and runs the secretariat for the production on a routine basis.
- The *technical director/scenic designer/lighting designer/costume designer*. In small-scale theatre projects, a versatile creative personality could combine most or all of the above production duties. Otherwise, the designers could be consultants whose specialist designs the technical director either interprets as physical structures and atmospheric effects, or organizes and supervises in production. An elaborate production or a professional group would have separate specialists for the various design jobs that are, in themselves, disciplinary specialization in the study and practice of theatre.
- The *stage manager* is the organizational and artistic complement to the artistic director. She/he coordinates the stage activities of all the production crew, handles the rehearsal arrangements, and takes rehearsals in accordance with the artistic director's blocking and briefing, in the absence of the latter. During shows, she/he supervises the setting and striking of sets, the readiness of artistes, the props and backstage discipline. She could take over full responsibility for subsequent public performances of the production where the artistic director is an invited expert.
- The *actors and actresses/instrumentalists/dancers* are the human, "plastic" materials central to a performance. Known as the *artistes*, they are the models through whose stage business an audience appreciates the ideas and creative ingenuity of the creative and interpretative experts. The actors and actresses bring a play/opera/musical/danced drama/mime sketch/music-drama to life, interacting through the medium of

dialogue, songs, mimes, dances, movements, action and gestures. Included here as artistes are the musicians who reproduce as sound the music creation/ideas of the composer/arranger/musical director; also the dancers who give graphic spatial and terpsichorean representation to the choreographer's ideas.

- The *business manager* is in charge of publicizing the production, printing tickets and posters, ensuring the comfort of the audience, and accounting for the proceeds that may accrue in any form to the producer. He works with a *publicity crew* that advertise the show and a *front office crew* that take charge of the venue, sell the tickets, organize seating as well as ensure audience comfort.
- The *production crew* that function under the stage manager:
  - The *wardrobe person* is responsible for organizing the costumes designed for the production, and takes charge of them in between productions or performances.
  - The *property person* takes charge of the movable objects used on stage, called properties or "*props*".
  - The *stage hands* set the scenes, and shift the sets in between acts and scenes.
  - There may be other duties such as the *prompter* and the *call person* depending on the scale and demands of a production project. The production crew is supervised directly by the stage manager.
  - The *technical crew* works under the technical director, who liaises closely with the stage manager. The technical crew consists of artisans who construct and assemble the designs of the scenic and lighting designers.
  - The *electrician* wires, mounts and operates the lights as well as other electrical appliances under the direction and supervision of the technical director/lighting designer.
  - The *stage carpenters* construct the scenery and the props, mount the stage fixtures as well as carry out repairs.
  - The *painters* paint the sets and other stage props.
  - The *effects person* operates the technical and sound effects.

There may be other duties depending on the size and needs of a theatre project.

STEP III *The making of a theatrical project*

The journey of a theatre product starts with the conceiving of an idea or a theme. A producer who originates or accepts the idea or theme recruits an artistic director, a composer and a playwright as need be. An artistic director could conceive the idea and then seek a sponsor (a producer), if she/he is not also the producer. The idea or theme could equally originate with the playwright, who develops and scripts it into a play/scenario, and then canvasses for a producer/artistic director when she/he is not the same person. Otherwise, an idea or theme is passed on to a creative artist, the script writer/playwright to develop into a play script/libretto/story line. The interpretative approach in scripting the scenario takes into account the kind of treatment of the subject matter desired by the originators/sponsors of the idea. It is possible that an already existing script could be adopted and possibly adapted

by a producer/artistic director, thus jumping one stage in the process of making a musical theatre project.

Once a script or scenario is adopted and ready, the artistic director assumes full responsibility for making it come to life. If music and dance are involved, the artistic director recruits or/and consults a composer, a music director and a choreographer as the case may be. The artistic director's interpretative approach guides the composer/music director in creating suitable music sounds. Further in creating the form and structural content of the music, the choreographer's ideas are taken into consideration where necessary. In a danced drama, the choreographer, who becomes the artistic director, works closely with the composer except where an already existing composition is used as the basis of a dance creation, such as a ballet or modern dance or an African danced drama.

When the composer's work is finished, the musical director sets about assembling the music personnel – instrumental performers and singers. The musical director interprets and produces/conducts the music score performed by the musicians. As soon as the music is ready, the choreographer's main work starts. She/he designs, creates and structures the dances and movements where desired, and proceeds to teach and produce the dancers and/or actors. In so doing, the choreographer keeps in view the artistic director's overall interpretative vision of the character and style of the dances where the production is not an abstract dance theatre such as ballet and contemporary or modern dance theatre. In ballet and contemporary/modern dance theatre, the choreographer is the same person as the artistic boss of the project.

With the music and dance taking shape as structural components in a production such as is being embarked upon, the artistic director proceeds to direct the actors within the physical space and set fittings already constructed or mapped out to her/his specifications. By then, she/he is already in consultation with the technical director and the designers about the production of the sets, lighting facilities, costumes and other technical details. The artistic director integrates and blends all the separate artistic and technical components into a neatly structured and unified product. The stage manager is always on hand with his production crew to ensure that the actors, rehearsal place and space as well as the other rehearsal facilities are always ready for the artistic director's work.

The business manager, her/his publicity crew and other assistants set to work with the necessary promotional and organizational spadework that would attract an audience when the production is getting ready for a public presentation. Arrangements are made to ensure that the audience is properly accommodated, in an advertised, prepared venue.

Before the first presentation of the finished product, called the *premiere*, there should be costume and technical rehearsals. At this stage, the contributions of the various design departments, particularly lighting and costume, which highlight the overall artistic-aesthetic vision and ingenuity of the creator and artistic director, are tested for effect, and given their finishing touches. The moods, scenery, costume, sound and lighting effects created by the designers place artistes and the story in diurnal time as well as in cultural time, place, character and location.

In an amateur class production, it may not be possible or necessary to mobilize all the theatre production personnel, expertise and technology identified above. The scale of every production and the funds as well as facilities available will determine what is possible.

However, ingenuity, enterprise and an ability to innovate, adapt or improvise as the case may be must be emphasized. A primary purpose of this Module is to generate such mental ingenuity and excitation that would explore and harness all the resources possible in a given situation and environment for the maximum success possible.

Evaluation of a class theatrical project should be based on the ability of a team to adapt and explore local materials and human resources as much as the artistic and technical qualities of the finished product. In class or departmental productions, it may be necessary for a student to be an artist as well as take on production duties in order to gain wider experience of theatre productions.

STEP IV

Topics 2, 3 and 4, which follow, are three alternative theatrical projects possible in an educational institution. A class should opt for one as a class production project for the year. In the first three years of university or college, a class or a student should have had experience of the three types of project. A class theatrical production project should be tackled as a collective creativity and production enterprise. Every member of the class will be encouraged to participate actively in the creative/production process in at least one capacity or the other. There may be a story outline. But as much as possible, there should be no prewritten dialogue if the class is working on an original group creation. This recommendation is without prejudice to operatic works or musicals where a libretto or lyrics, as applicable, are necessary. In other instances, it will be a creative experience to have the actors work out their own dialogue in a kind of group-creativity exercise, close to African indigenous theatre practice. Some of these lines, when they have taken shape as group creative effort, could then be written down and set to music.

The class should elect an artistic director, a composer, a music director, a choreographer, a production secretary, and any other relevant production official.

The production secretary is required to keep a step-by-step, up-to-date record or log of the progress and process of a class project from the first meeting to the premiere. This will be assessed along with the finished product by the internal and/or external examiners. The grade awarded a class by the examination jury would be reflected in the individual score of each member of the class, irrespective of the particular role played, big or small. It is therefore in the interest of every member of the class to contribute effectively to the success of the group project. Every member of the class should at the same time be required to submit a very brief account of her/his role in the project. Where a class is too large, it could be divided into as many teams as are convenient to work on different production projects. A good enough production could be performed to a wider audience as a public relations or commercial venture.

TOPIC 2 Class production project – dramatic improvisation

STEP I

Choose an anecdote on a contemporary/historical/indigenous/mythological theme, an event, or an idea contained in an indigenous/modern philosophy or proverb. Discuss the implications of the chosen topic exhaustively, with a view to discerning its human or societal meaning or lesson/s.

STEP II

In a continued group discussion, develop a story around the theme of the anecdote or event. If a philosophical idea or a proverb is chosen, develop a story that would illustrate its meaning or lesson. Every member of the class or group should endeavour to contribute to the exercise of elaborating the theme into a story of human or human-supernatural confrontations. Plot the scenario of events, including clearly developed locations, settings and characters. Bear in mind that dramatic theatre invariably calls for a confrontation between two or more principal protagonists, usually of contrasting personalities, ambitions or ideologies. Other characters are created to support, engineer, save, divert or subvert the opposing principals as the plot and conflict develop up till the conclusion of the dramatic exposition. That is when the conflicts are resolved and a human/societal/ideational/ideological ideal or moral lesson is delivered.

An ideal is commonly that in which the character or idea or objective with more cherished moral/ideological/culturally positive values or virtues in a society survives or overcomes its undesirable adversary. A gripping drama is that in which the storyline keeps the audience in suspense or anticipation, and we are never sure that the ideal will ever triumph because of the overwhelming might and advantages of the forces opposed to it. Challenges and tension build up to the last and most disturbing confrontation, which is the climax. Hence we often talk about the hero/heroine versus the villain in a dramatic work. Other forms of dramatic confrontation in which there are no clearly defined heroes and villains, that is, forces a society categorizes as good and evil, are possible.

A successful play script or scenario depends on the development of convincing characters, often larger than life, but within the bounds of audience experiences, imagination and worldview. When we are dealing with mythological characters such as ghosts, spirits and other superhuman protagonists materializing in live-form and live-size roles to interact in human affairs, we expect to encounter unnatural shapes as well as character traits and feats that are not normal with humans.

It is possible for the good character, the heroine/hero in a play, to be killed in the confrontations. But the idea or moral she/he stands and dies for should be allowed to survive and triumph in the end so that her/his death would be vindicated. If the heroine/hero dies, the dramatic story becomes a *tragedy*.

A presentation that dramatizes hilarious escapades and confrontations, and which ends on a happy note without missing a track of the underlying lessons on human ideals, is categorized as a *comedy*.

There are other kinds of dramatic works. The emphasis in the class projects should not be a study of tragedies and comedies or whatever else, rather to create an entertaining theatre piece that is tight, gripping, and with believable characters in imaginable human situations. It should also be a story with a beginning, and a development in which plots, sub-plots and locations are encountered leading up to a climax, which is the section where crises, tension or confusion peak. Thereafter we expect the end, a denouement, which is a resolution of the climax.

The artistic director should preside over the exercise.

STEP III

The artistic director should distribute character-parts in the story to members of the class/group according to capabilities and dispositions. There could be group-actors or choruses or dancers as a scenario may dictate. During the rehearsals, the actors should work out the dialogue lines, if improvised, to carry through the scenario. The choreographer should create the dances as required, while the artistic director directs the stage business, and coordinates all other functions. Rehearse as often as it takes for all the categories of actors to formalize their spoken/sung lines, if improvised, and master their acting, music and dances. Use whatever is available or affordable to create or improvise stage sets, costumes and props if the institution has no proper theatre facilities. Personal discipline and consideration for others – team spirit – are imperative for success in a theatre production. As such, regularity and punctuality at rehearsals and other production meetings or duties should be monitored. The production secretary should keep a register. Those who absent themselves from rehearsals should be penalized through loss of marks after a class grade has been assigned.

STEP IV

The theatre piece should last between 30 minutes and one hour when finished. Give a presentation for an institutional audience, and for the assessment of an examination jury.

TOPIC 3 Class production project – dramatization in mime or danced drama

STEP I

The theme should also be of dramatic potential, and taken from contemporary/historical/indigenous/mythological sources, an event, a philosophy or proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

In mime sketches and danced drama, no dialogue or song is necessary. As a result, characterization as well as communication using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other functionaries to transform the story into mime or danced drama theatre. The moods and character traits must as much as possible be conveyed through music. A leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard, the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Use leitmotifs as necessary. Note that in danced drama, the dances must not be mere artistic dancing such as marks ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic-dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. The transpiring storyline must be graspable at any point. The scenario for a dance-drama must have a beginning, a development and an end, the same as in drama theatre. We must bear in mind that all the features of a good drama are applicable in danced drama as well as mimetic theatre. The primary difference is that while the former relies heavily on dialogues, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse for presentation as recommended in Topic 2, Step III.

STEP IV

The duration should be between 15 minutes and 30 minutes. Give a presentation for an institutional audience, and for evaluation by an examination jury.

TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet

STEP I

A class could be broken up into smaller units of one, and not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a cultural tale, a news item, caricature of personalities or other life forms or situations, a topical occurrence etc. This should be fashioned and dramatized with costume, make-up, mime, monologue, dialogue, music, dance and other components of stage business as appropriate.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between ten and 20 minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production duties to portraying the character/s.

STEP III

Each unit should document the process of achieving the finished product. The presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready with the various projects.

MODULE 107
School songs technique

UNIT 1 – VOCAL MUSIC METHODS 181
TOPIC 1 Developing proper singing habits 181

Vocal music methods

TOPIC 1 Developing proper singing habits

STEP I

Proper singing habits should be developed from an early age. Quite often in our schools we find that during singing classes, teachers – both trained music teachers and untrained teachers who take singing classes – are merely concerned with having the children learn songs without attention to proper singing habits and voice management. Singing periods should be happy periods for children. But we must not interpret "happy" to mean a free period of unsanctioned and undisciplined sound-making. There should be a disciplined approach to the production of the vocal sounds that we categorize as singing. Children's interests can be sustained with educative exercises that still make singing classes a relaxed and purposeful enjoyable experience.

Most importantly, voice management does not mean excluding any child from participating in a singing class on grounds of a bad or poor singing voice. Irrespective of the quality of voice, every child should participate in class singing as a fundamental human right. African indigenous philosophy and humanning practices emphasize that everybody should sing for the social and spiritual health values appertaining. Nevertheless, we recognize that there are African indigenous concepts and standards of a good singing voice, which vary from one culture area to another. We must cultivate the authentic African vocal intonation characteristic of the cultural location of schools. The African singer, modern professional or otherwise, does not need the notion of intonation extraneous to African vocal aesthetics.

It is very important that those who handle children's singing classes should themselves go through the same exercises and techniques of proper singing that they would eventually have to inculcate in learners. It is for this reason that the contents of this Unit, which is recommended for both primary and secondary schools, have been included in these study texts for universities and colleges: The prospective music teacher needs a personal, practical experience of the technique she/he would be teaching in the field.

STEP II *Correct singing postures*

Proper postures and correct breathing are fundamental to good voice production. They ensure singing without stress. Singing lessons should be conducted sitting or/and standing.

Sitting

Sit with the feet flat on the ground, and the spine kept erect. Sit slightly away from the seat.

The hands should be placed on the lap in a manner that allows space between the arms and the ribs. Above all, the body should be relaxed.

Standing
Stand erect with the feet slightly apart. Stand away from objects that could tempt you to lean your body on them. It is advisable to alternate sitting and standing in order to avoid fatigue during singing lessons. Generally, dresses should hang fairly loose on the body, particularly around the chest and stomach. If belts are worn they should not be too tight on the body. Heads must be held up, even when singing from a written score held in one's hand. Always aim at looking at the forehead of the singing teacher. Singing lessons should be conducted in a well-ventilated environment, but draughts must be avoided.

STEP III *Breathing exercises*

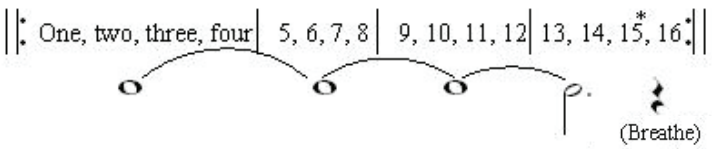
Breathing and relaxation exercises should precede any singing activity. Proper breathing involves the nostrils or the mouth, the lungs, the diaphragm, the rib muscles and the stomach muscles. Note that lifting the shoulders narrows the body, and thereby the cavity inside the body, in which air is stored. Lifting of the shoulders is, therefore, a sign of a poor breathing habit. A good, steady, strong voice is supported by the air that we breathe in and use properly. When we breathe, the air we inhale inflates the lungs that are enclosed by the diaphragm. The air stretches the diaphragm, and the intercostal (rib) muscles expand outwards. The quantity of air in the lungs diminishes when we exhale air, and the lungs begin to deflate. The diaphragm correspondingly collapses, and the rib muscles contract. If insufficient air is supporting the sound of the voice, it sounds stifled, tiny and weak. The sound being produced could begin to waiver in pitch. We are compelled to breathe in again before the fluctuation in sound quality occurs. There are, normally, points in the flow of a melody when an indiscriminate intake of air, no matter how fast, causes a break that ruins the flow and interpretation of a song. Proper breathing means the ability to breath deeply, to inhale as much volume of air as is possible, and to hold as well as control the air, which acts as the support for interpreting the intonation and phrasing of a song. The next intake of air is timed for an appropriate point in the structure of the song. This has to be done such that no fatigue or stress resulting from poor control of breath is experienced. We should not force ourselves to continue making sounds when there is an inadequate support of air from the lungs. The singing teacher should plot breathing points for a piece in advance of the singing class.

Exercises in developing proper breathing habits during singing should proceed as follows:

1. Inhale air slowly and deeply by relaxing the body and allowing it to grow large. The air inhaled inflates the stomach muscles. To test this, rest a flat palm on the belly, and feel the belly distend as it fills with air, pushing your palm outwards. In all breath control exercises that will follow, always rest a palm on the belly until proper breath control becomes automatic skill.
2. Exhale the air slowly through the open mouth, counting evenly in a level tone – 1, 2, 3,

4 ... etc. It is advisable to count evenly, slowly and softly, and strictly keeping a steady level of tone and loudness. The body should increasingly become tense and narrow as the belly deflates along with the lungs towards the wall of the spine. The hand on the belly will illustrate this visually. In a class exercise everybody should count at the same pace and pitch. At a convenient count, say of sixteen, depending on the speed, quickly inhale air again on a sign or verbal instruction from the teacher. Inhale fast and exhale slowly once again by counting. This should be done many times without any break. In the course of time the breath will be held for an increasingly lesser number of counts.

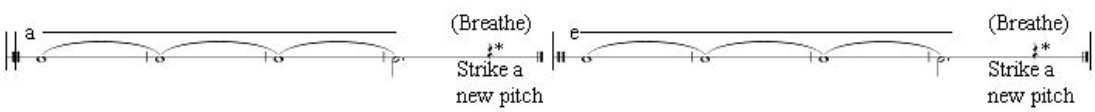
Ex.1. Breathe and count



STEP IV *Breathing and articulation exercises*

Repeat the exercise in Step III. This time, articulate and hold vowel sounds while exhaling. It would help to play a pitch on any available music instrument, and articulate the vowel sounds at that pitch. If there is no pitched instrument, the teacher should give a pitch vocally for the class to take up. Listen carefully to yourself as the vowel sound is articulated in order to ensure that a steady pitch and level of voice is maintained. Also ensure that each vowel sound is articulated distinctly. Use, in turn, the vowel sounds a, e, i, o, u, and other peculiar vowel sounds of the culture. The pitch on which a vowel sound is articulated and held for the recommended duration should be given at the point of intake of breath to repeat the breath-holding exercise. The teacher should vary the pitch at each intake of breath.

Ex. 2 Breathe and articulate



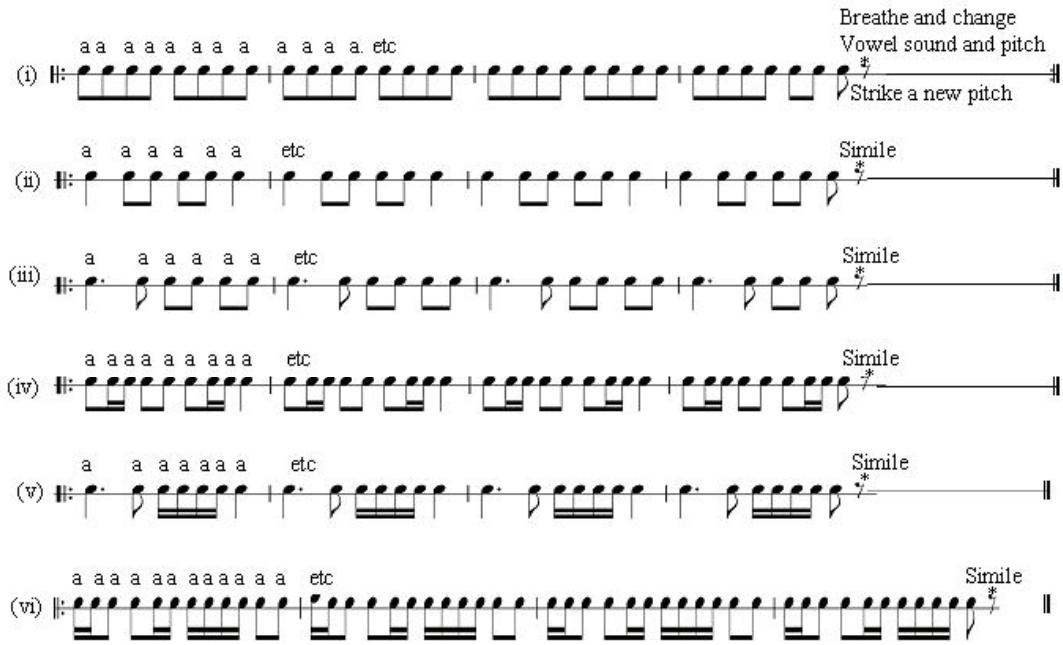
107

STEP V *Breathing and articulating vowel sounds to pitches: rhythm phrases – monotone*

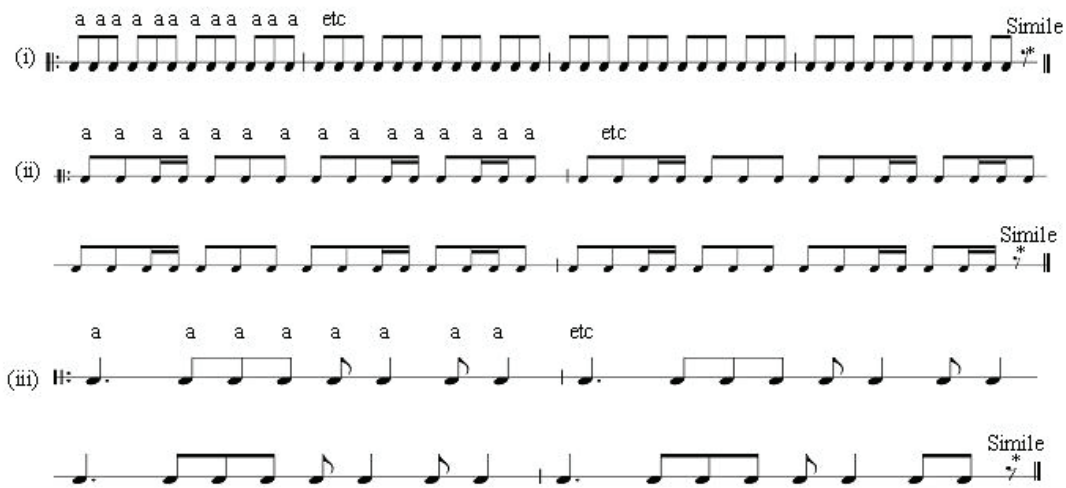
At the beginning of an exercise, play a bar of the rhythm phrase, which will be repeated in subsequent bars. In the last bar there is a break – a rest on the last note that allows a fast and deep intake of breath. The class should reproduce every vowel sound on a monotone to the rhythm pattern, and for the number of bars indicated before a fresh intake of breath, as

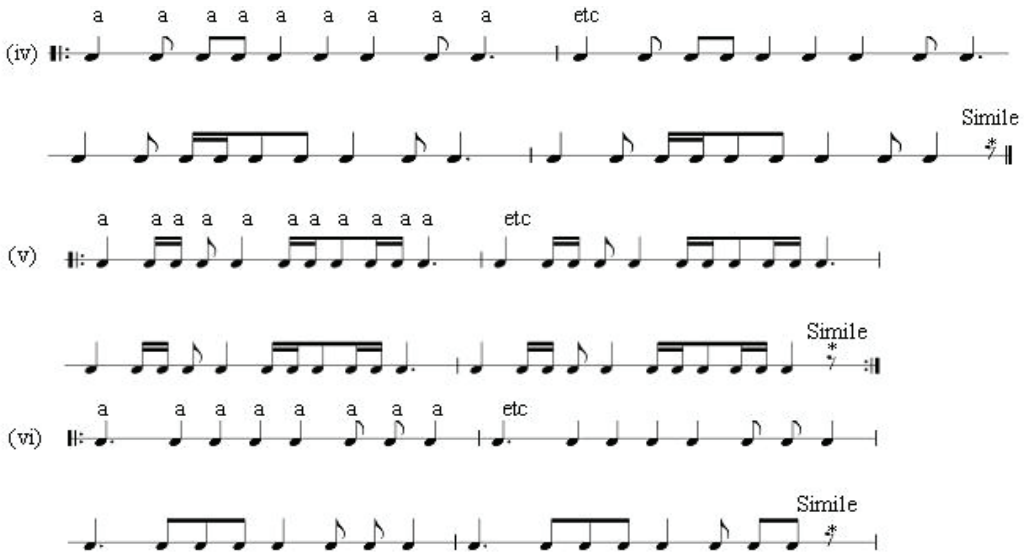
well as a change of the vowel sound and pitch as the teacher may direct. Sing all the vowel sounds one after the other, and start again from the first vowel sound, "a". Emphasis should be on articulating each vowel sound at a level of tone as well as unwavering pitch while intoning the rhythm phrase.
Use: a, e, i, o, u etc. for each exercise.

Ex. 3. (Try other vocalized rhythm exercises in common time)



Ex. 4. (Try other rhythm exercises, in compound time)

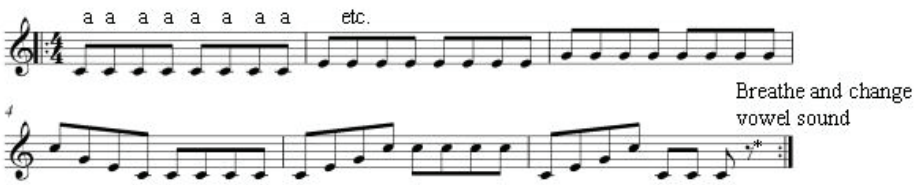




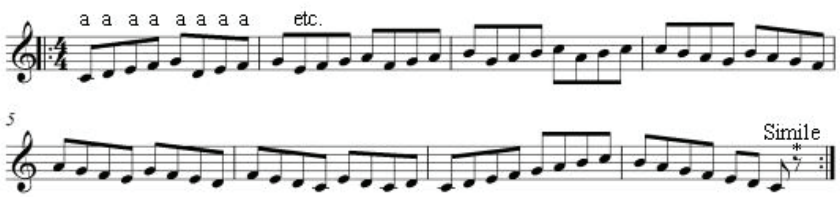
STEP VI *Breathing and articulating rhythm phrases with varying pitches*

If there is any problem of sight singing, a music instrument or voice could be used to play through a statement before the class takes the exercise, singing the vowel sounds.

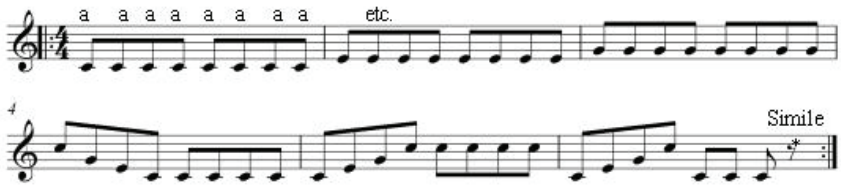
Ex. 5. Arpeggio motion using a, e, i, o, u, etc. sounds one after the other for the exercise



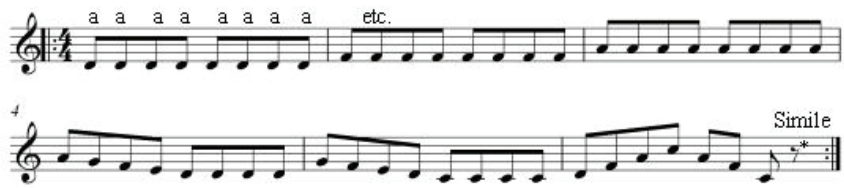
Ex. 6. Scalewise motion, using a, e, i, o, u, etc. sounds consecutively



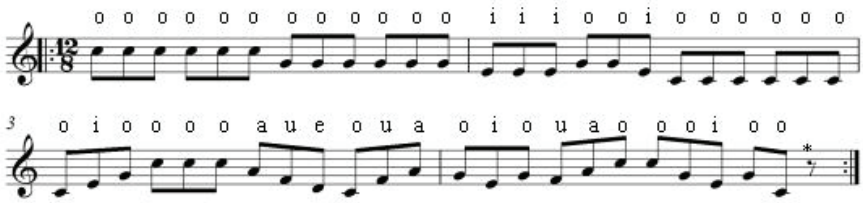
Ex. 7a. Combination of arpeggio and scalewise motions using a, e, i, o, u, etc.



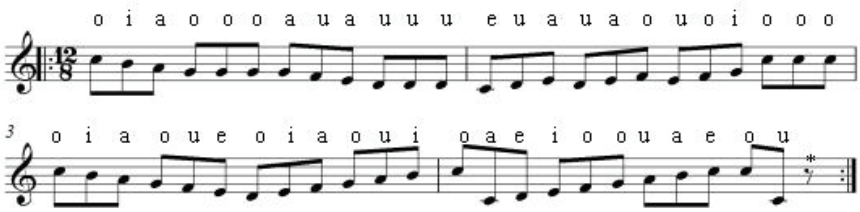
Ex. 7b



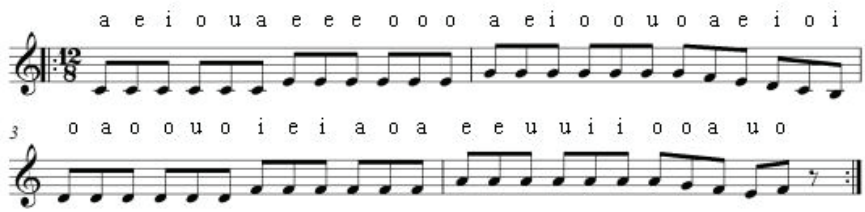
Ex. 8. Mixing vowel sounds in arpeggio motion



Ex. 9. Mixing vowel sounds in scalewise motion



Ex. 10. Mixing vowel sounds in arpeggio and scalewise motion



The exercises recommended so far should be done independently, and as many times as possible, daily, by a student intending to be a singer. The student should also do exercises in other available books for singing lessons approved by a qualified voice teacher. Attention should be paid to the proper use of vocal, breathing and muscular organs.

STEP VII

Study the song that is to be learnt for the day. Pick out the vowel sounds in the text, and the notes of the tone-order, that is, the pitches used in the melody. Using a rhythm pattern in the time signature of the song, prepare a four-bar breath-control and vocal exercise using every vowel sound in the text, one after the other. "Steal" breath at the end of every four bars, before changing to the next vowel sound.

In all the exercises recommended above, ensure that singing happens at a steady level of voice for the period of expelling air slowly and completely from the lungs. Start "stealing" breath after every two bars as the continued repetition of an exercise may demand. Rests should be allowed after many rounds of each exercise. Breathe regularly, without holding notes during such rests.

STEP VIII

Songs are structured in phrases and statements. When actual singing commences, the class should always breathe deeply before starting a phrase/statement of a song. The teacher should mark appropriate points in an extended melodic statement where the class should breathe. Some editors of published songs indicate this in some songs with the sign of a comma (,). As a matter of habit, whenever a significant rest occurs in a song, seize the opportunity to breathe deeply, just before entering with the next phrase/statement.

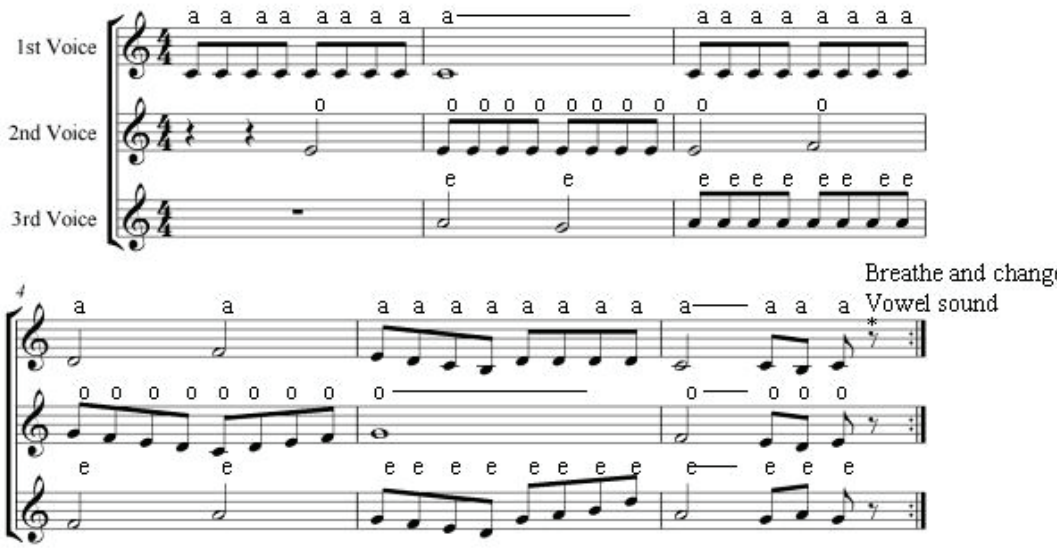
STEP IX *Breathing and harmonizing exercises*

A breath-management exercise is a good opportunity to introduce children to singing in voice parts, especially in cultures that indigenously sing in unison. Divide the class into three groups/voices for the following exercise.

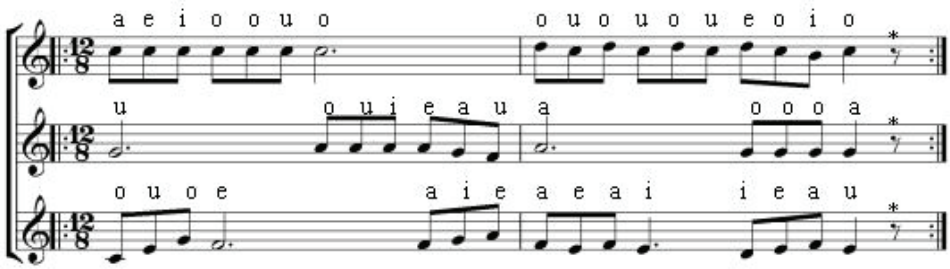
Use the vowel sounds, a, e, i, o, u, etc. one after the other without a break. Breathe at the end of every four bars as indicated before a repeat, changing to a new vowel sound.

It might be helpful to have each voice part learn its line separately before combining the voices in a breathing and harmonizing exercise. Do not be tempted to breathe within the long notes. When singing in a group, listen to the other voice part/s to make sure that one's own voice is not heard above that of the neighbour, unless one is taking a solo.

Ex. 11. Each voice part should use vowels in the order indicated



Ex. 12. Use a, e, i, o, u, etc.



STEP X

Work out other breathing and vocal exercises involving scale runs, sequences of thirds and wider intervallic leaps as students develop skill. Also do exercises based on the intervals of the tone-order of any available instrument. Vowelize to

or

STEP XI

The following plan of a school singing period is recommended:

- breathing and voice-training exercises
- learning new songs
- revision of old songs
- a run through of the new song/s or as much of a new song as is learnt during the period

The allocation of time to each of the above singing activities should be in the ratio of 3:4:2:1.

MODULE 108
Performance

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS 193
TOPIC 1 Approaches to education on performance 193
TOPIC 2 Literacy approach to the study of indigenous music instruments 194
TOPIC 3 Instruments of specialization 204

Study of solo and accompaniment instruments

TOPIC 1 Approaches to education on performance

STEP I

In African indigenous societies, music education is an oral as well as practical process. So, also, is the learning of instruments. In some societies, there is a formal approach to the acquisition of skill on an instrument. A child who has exhibited some skill and interest on a mother instrument could be apprenticed to a mother instrumentalist who coaches her/him on it.

In some other class-structured societies where a person's occupation is also determined at birth by her/his family's economic profession, there is the tradition of the musical artistes' class, and consequently a subsistence profession. Every child born into a family in the musical artistes' economic class is expected, by virtue of birth, to pursue no occupation or skill other than music and/or dance. The child may or may not be talented, and may not even develop to be a proficient performer. Still, she/he is bound to earn a living as a professional musical artiste, as per societal regulation.

Other societies that are not class-structured societies may also have a different logic of musicians' families. A family may specialize in an instrument type. It is expected that the expertise should be passed on by inheritance. Society expects that a child born into such a family should have the potentiality to become a specialist, like the parent, on the family's instrument or other musical arts specialization. Proficiency, however, determines social recognition and patronage, as children from outside such families have equal chances to compete to become recognised specialists on the instrument.

There are African societies where no formal apprenticeship system is practised and there are no musicians' families of any distinction either. Proficient musicians emerge by first developing skill and interest while performing in children's groups. The children construct copies of adult instruments and perform them in children's ensembles for the appreciation of peers and adults as well. A gifted and enthusiastic child develops further by observing adult performers on an instrument, and re-creating adult music on her/his children's copies. A child may be recognised, and recruited to join an adult ensemble. Other children or grown-ups may be recruited directly into a mature ensemble without the need for a previous demonstration of capability. The recruit may then graduate from simple accompaniment instruments to performing on the mother instruments, depending on ambition and practice. There could be occasional informal guidance from experts.

A child whose parent is a mother instrumentalist will have a greater tendency to develop skill on the parent's instrument or specialized music type. She/he may not necessarily grow up to join or take over from the parent.

Generally, most mother instrumentalists graduate from accompaniment instruments to a mother instrument. The would-be mother musician gains capability in the process to coach recruits, arrange music for the instruments of an ensemble, and learns how to correct faulty performances.

STEP II

The study of instruments in the modern African educational system should emphasize formal acquisition of skill on indigenous music instruments, as many learners grow up without practically experiencing indigenous musical arts practices. Every African music student must develop skill on an indigenous instrument. It is important, however, that while encouraging the indigenous system we adopt a literary approach to instructions as well, even where, ideally, indigenous specialists have been recruited as instructors. The literacy approach is inescapable in modern musical arts education in Africa, since we have to produce intelligent, literate performers from persons who must have missed the protracted period of learning by rote and imitation required for indigenous performers to develop into experts.

A performer on any music instrument never stops practising to develop or improve skill. Playing well on any music instrument demands a lifetime of learning and playing, after basic proficiency must have been acquired through a tutorial process. Any literate composer for indigenous music instruments needs to adopt a written music approach. We note that the extant indigenous African music instruments are already standardized according to the African concept and practice of *relative* standardization. In Africa, a literacy approach to the study and performance on indigenous music instruments does not need to wait until such a time as the modern practice of standardization, if desirable, becomes applied to African music instruments. A composer merely needs to provide brief explanations on how her/his written scores for indigenous instruments should be read and interpreted.

TOPIC 2 Literacy approach to the study of indigenous music instruments

STEP I

We have to devise a simple notation suitable for every instrument type. It is important in modern education that a music student develops the ability to perform from a written score without prejudice to the parallel development of skill on the African indigenous performance-composition principle, which compels the ability to extemporize and improvise. These are strong African performance traditions that we must strive to maintain and advance into contemporary reckoning. Developing a notation device should not be seen as a difficult task. Competence in manipulating rhythms and the ability to produce tones or notes on an

instrument are all the pre-requisites we need. What follows are some examples of how to devise notations that would be useful for learning how to play non modern-standardized music instruments as well as writing music for them.

STEP II *Performance-study of single-toned music instruments*

There are a few music instruments that perform action motivation roles in indigenous African ensembles and have been conceived as percussion instruments. The musical function is of rhythm essence. Usually only one level of tone is possible. For such instruments, we need to write only the rhythm pattern in a line for the performer to reproduce, noting that the conventional symbols and system of rhythm notation are appropriate for representing the feel, flow and rhythmic configurations of African music. There is no need to invent alternatives.

Fig. 1

Such single-toned percussion instruments include hand clapping, any pair of clappers, phrasing-referent instruments such as the single bell, the wooden knockers, the single mortar-shelled drum, etc. Also shakers and rattles, among others, are conceived as percussion instruments in African ensemble music rationalization and practice. There are instances where such a percussion instrument is used alone to accompany vocal music. In some children's music two or more clapped layers of independent rhythmic themes could be interstructured to produce a complicated accompaniment texture such as in clapped quiz-dance games.

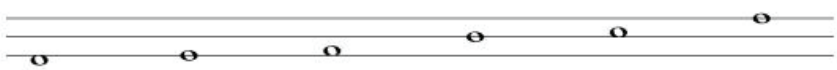
STEP III *Performance-study of melody instruments*

Melody instruments produce two or more definite pitches by specific fingering and embouchure techniques. We can adopt or adapt the conventional system of notation using the stave. We have to start our study by identifying the pitches and assigning appropriate lines and spaces to them. First lessons on performance would then teach which fingering positions and manner of articulating sound produces the pitches (notes) on the instrument. The lesson would then progress to playing combinations of the available notes written on an adaptation of the stave as needs be, and using conventional symbols of rhythm and pitch notation.

We shall illustrate with the example of an indigenous horn or flute in a culture area and, for our purposes, a notched flute. The procedure developed here can be adopted and applied to suit the peculiar physical features and musical peculiarities of any melody instrument other than the notched flute found in your culture area. Let us then take the example of the notched flute with three finger holes, which can produce six notes. This means that there

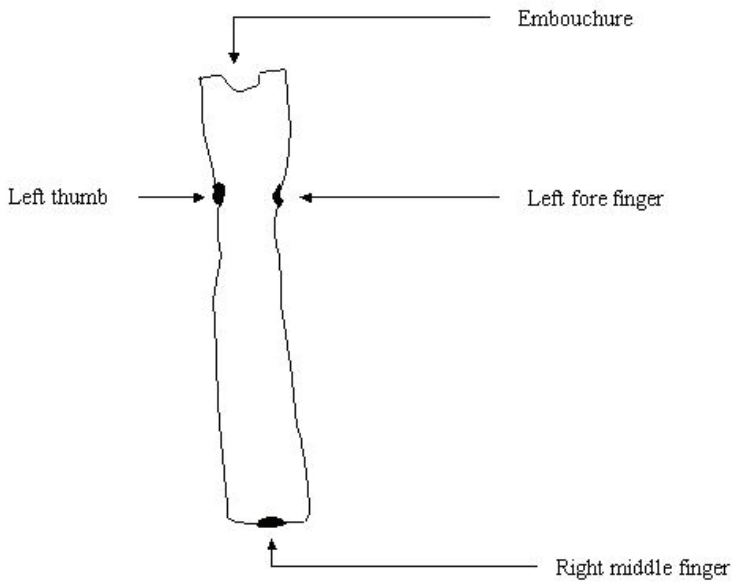
are not more than six fingering positions including the open note without any fingering. There could be more notes when a fingering position coupled with embouchure technique produces more than one pitch, that is, harmonic notes. We shall start by assigning the notes to lines and spaces on a stave. The arrangement should not have the implications of the intervallic scheme of the European classical diatonic system represented by the clefs. To avoid any confusion that may arise in our minds our stave could have only as many lines and spaces as are needed to accommodate the available notes on the indigenous instrument. Should we opt for such an adapted stave, we must not use conventional clef signs, rather draw two vertical lines at the beginning of the stave and then write the time signature. Otherwise we must note that on such indigenous melody instruments the issue of changing the key, and, therefore, any need for key signatures, would again not arise. In the case of our flute with six notes, we can opt for a stave of three lines.

Fig. 2

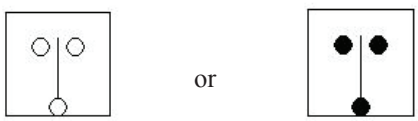


A composition for such an instrument found in a culture area should indicate the lines and spaces assigned to the pitches, ascending from the lowest pitch as in Fig. 2. Note that the use of three lines conceptually avoids the European classical intervallic scheme of pitches moving in semitone and tone between the lines and spaces. We shall refer to the distance between adjacent notes as steps. The intervallic value of every step should represent the standard, cultural interval between adjacent notes on the instrument in that culture. The pitch of each note as well as the interval between adjacent notes will be produced automatically every time the right fingerings and embouchures produce the right sound. We must note that indigenous African music philosophy and theory rationalize the principle of relativity. As such we may find that any of the same melody instruments would have a different starting pitch (that is, the pitch level of the lowest note), but the intervals between the pitch ranges of every instrument produced in the culture must be exactly the same. As such any instrument of the same type can produce a musical sound that categorically conforms to the culture's scale system. Next we have to indicate which fingering produces which note on our notched flute stave, since our illustrative flute is the notched vertical type that has two lateral finger holes opposite each other, and one dorsal hole as in the diagram on the following page:

Fig. 3. Vertical notched flute, showing fingering

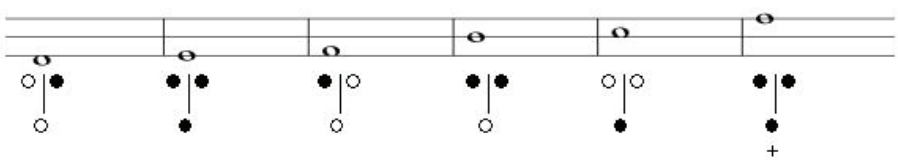


We can represent the finger holes graphically as follows:



A black spot represents a closed finger hole while a white spot represents an open finger hole. After studying the fingering technique as well as the technique for sound production on the instrument with the help of an expert performer, we can now give a diagram showing the fingerings that produce notes, that is, a fingering chart.

Fig. 4. Fingering chart for the indigenous vertical notched flute

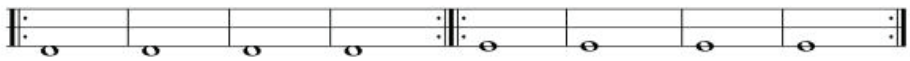


+ = harmonics produced by over-blowing.

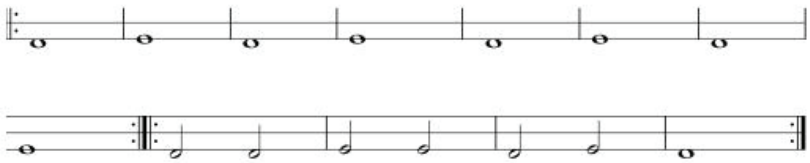
We note that the notes 2 and 6 have the same fingering, but while normal blowing produces the number 2 note/pitch, over-blowing produces the number 6 note/pitch. We learn over-blowing through practice.

A beginner learns how to produce the notes by playing graded patterns. The note combinations and rhythm values of exercises will progress systematically from simple to more difficult patterns:

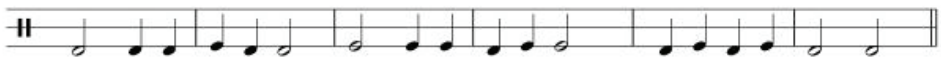
Ex. 1



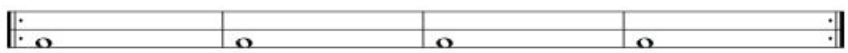
Ex. 2



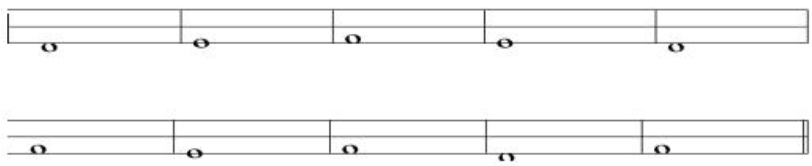
Ex. 3



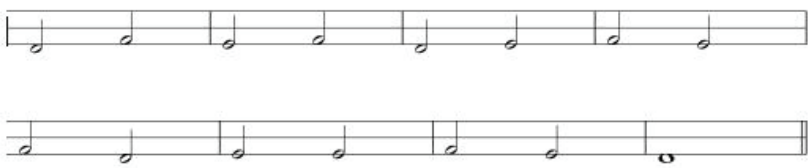
Ex. 4



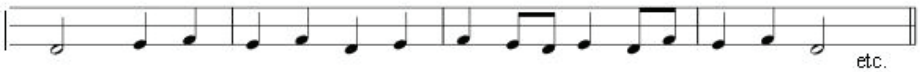
Ex. 5



Ex. 6



Ex. 7



Progressively, more learning exercises should be prepared to incorporate more notes with easy exercises to put creativity and exploration of the advancement potentials of indigenous instruments on paper. More notes can be added, as skill in fingering is developed, and until all the six notes or more are learnt. All the notes possible on a traditional melodic or melo-rhythmic instrument may not be fully exploited in indigenous practice, because cultures only use what they have rationalized as being best for important human or musical reasons that can be discerned through research. We further note that development of technical design, range of notes as well as performance technique on indigenous music instruments of Africa has always occurred, all through periods of human advancement of African musical heritage and history. In modern African classical performances, we have the responsibility to advance the stage of extant indigenous practices to suit contemporary performance and literacy imperatives.

We note that, all along in the above exercises, the student is also developing a technique in playing written music. The lecturer, who is a literate performer or who is working with a non-literate indigenous instructor, should develop expertise on the written and performance exercises. In the end, transcription of some well-known indigenous tunes played on the instrument should be given to the student to perform in ensembles as a soloist, a complementing part or as an accompanist. The lecturer or enterprising student, in collaboration with the indigenous instructor, should write other original compositions that could be technical exercises intended to develop dexterity in playing the instrument. When a student has advanced technical skill, and can play advanced written scores expertly, she/he should be encouraged to start solo improvisation. She/he could start by listening to a recording of indigenous improvisatory samples and reproducing them in ensemble situations after practising privately. We emphasize that, wherever possible, proficient students and instructors should explore the possibilities of extending the range of pitches and tonal effects on an instrument. This would be achieved by experimenting with other fingering and playing techniques. If there is a resourceful instrument technologist around, research experiments on improved designs of the instrument with more finger holes and range of notes, possibly, modern-standardized, could be embarked upon as an inter-disciplinary team research project.

Every other type of indigenous melody instrument would probably require a different approach to its notation, based on the model for the vertical notched flute given above. The notation for indigenous multiple-string instruments that are not fingered could take the same approach as the flute model. The number of strings would automatically represent the number of notes/pitches. No fingering sketch would be needed. String instruments that require fingering would require that the strings be drawn to mark the approximate spacing of finger positions that give the notes of the pitch-order where the neck is not fretted. African string instruments are, anyway, not normally fretted. The notes so produced should be assigned fixed positions on an appropriate stave.

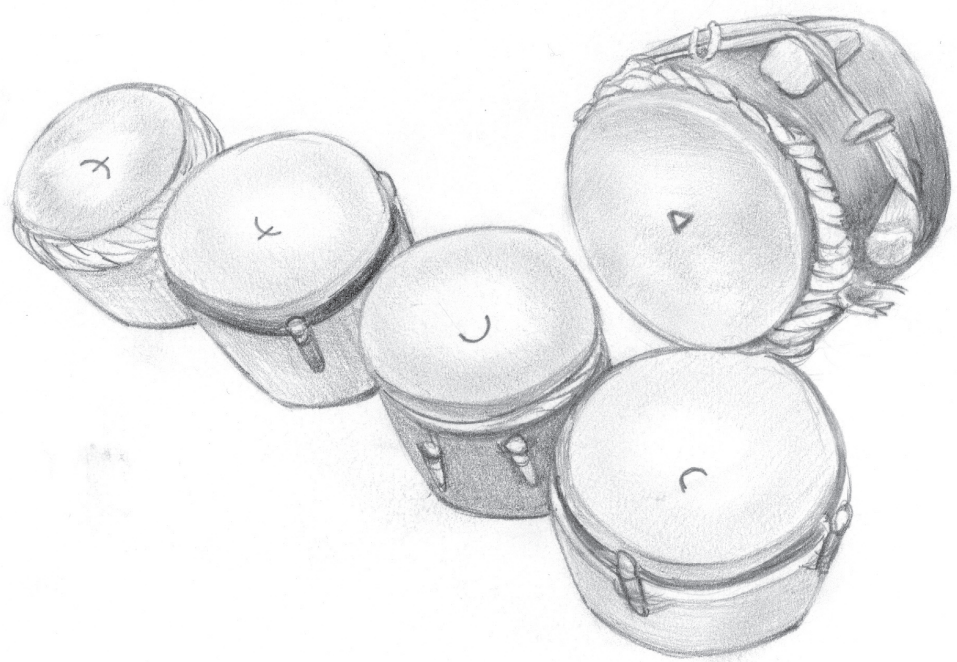
With xylophones and finger pianos, each slab or prong should be assigned a line or space on an appropriate stave.

STEP IV

Another system of notation is the *symbolic notation*. It is suitable for indigenous melody instruments as well as most melorhythm instruments. In the symbolic notation system, every note is assigned a rationalized symbol. Notation and musical writing becomes a single line affair. Conventional rhythm symbols (the vertical strokes for quarter notes, eight notes and smaller subdivisions) are affixed to the symbols to show duration of notes. The stave and conventional symbols of note duration in European classical music writing are dispensed with. Symbolic notation may become inadequate when we are dealing with an instrument that has a very wide range of notes.

An example of symbolic notation system has been developed for a type of tuned drum row instrument, the *Ese* of the Igbo of Nigeria. The indigenous *Ese* instrument comprises four mortar-shelled membrane drums of different sizes, and correspondingly graded pitch-tones. There is a fifth, open-ended membrane drum that plays a deep-toned note of indefinite pitch. The following is a graphic diagram of how the instrument is arranged on the ground for a performance.

Fig. 5. Component tuned drums of the Ese *tuned drum row showing pitch-tone symbols.*



In the previous diagram, the pitch-tone of each drum has been assigned a number and a corresponding pitch-tone symbol, from the lowest to the highest. A student thus learns to recognize each drum and the pitch-tone it produces by its symbol. If we add conventional rhythm characters to the pitch-tone symbols, we can write and read the music for the tuned drum row as in the following example:

Ex. 8a

The above tune has the following rhythm pattern:

Ex. 8b

The tuned drum row is a type of keyboard type of instrument, which, like the xylophone, is played with two hands holding two drumsticks. When two notes are sounded simultaneously, they are written together on the same vertical symbol of musical time, the one notated on top of the other (see example marked x in Ex. 8a).

When a note or simultaneous sound is repeated, this is indicated with a dot following the first symbol of the note. The dot carries the duration value of the repeated pitch-tone (see example marked + in Ex. 8a). We can thus dispose with writing a pitch-tone symbol as many times as it is repeated consecutively.

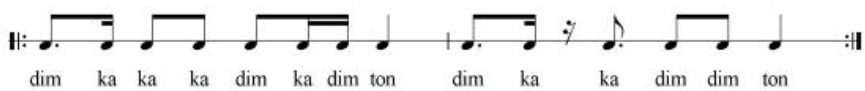
The character of the sound produced by a mortar-shell drum has a pitch ambience that is explicit, but the ambience of which is coloured by loaded overtones, hence the term pitch-tone. The tunes played on tuned drum rows are of course essentially melodic, harmonic and, depending on the striking technique, could also be made to sound percussive.

STEP V *Performance-study of melorhythmic instruments*

We already know that a melorhythm instrument produces different levels of tone, depending on manipulation. It cannot be said to produce definite pitches for persons not cognitive of the indigenous African dual conceptualization of levels of musical sound in vertical space – tone level and pitch. The first task in learning how to play such an instrument from a literacy approach is to find out the number of tone levels commonly produced on the instrument in the culture area. Teach the technique for producing the tone levels. On an open-ended, conical membrane drum, for example, the lowest tone level is produced by an open stroke at the centre of the membrane head with a cupped hand that bounces off immediately after striking, ensuring that the base of the palm is hitting the membrane. Other primary levels of tone can be obtained by:

- an open stroke on the membrane at the rim with fingers that bounces off immediately after striking
- slapping and holding down the fingers on the membrane at the rim, with or without pressing down the membrane at the centre with the other hand. A slap should be such that it stops the skin from vibrating
- a closed and held stroke at the centre of the membrane, which does not allow the membrane to vibrate
- striking the wooden shell of the drum with a stick or a metal ring

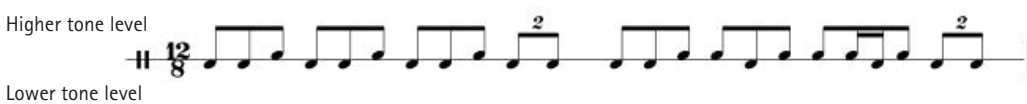
In many instances, indigenous performers use oral notation (mnemonics) to teach or sing tunes played on melorhythm instruments. We could adopt such an indigenous oral (mnemonic) notation approach, but write the notes down along with appropriate rhythm symbols denoting the duration of every note in a melorhythmic tune. As such, a notation system for a melorhythm instrument could also be a single line of rhythm pattern, carrying the appropriate mnemonic vocable for the tone levels attached to the rhythm symbols:



On the membrane drum used as the model, "dim" is the vocable for the lowest tone level. "ka" is a medium tone level at the rim, while "ton" is the highest tone level obtained by slapping the rim. A membrane drum could give other variations of tone. A study of such a membrane drum should then start with the identification and vocalization of the mnemonics for all the primary tone levels, and the striking technique that produces each mnemonic sound. A student could first sing appropriate mnemonic vocables to rhythm notes, and continue singing as she/he plays the melorhythmic statement or phrase using appropriate stroke and touch that should be sketched in a playing chart such as was done for the vertical flute (Step III).

Alternatively, we could draw parallel lines, and use only the spaces or the lines to represent levels of tone on a melorhythm instrument. The rhythm values will then be scored as if for a melody instrument. The symbols or vocables for the tone levels required should be indicated at appropriate lines or spaces. A composer could additionally indicate the tone symbols at the margin of a score where symbols are preferred to the vocables. Suppose we want to teach performance on the wooden slit drum that is sometimes used as a mother as well as supporting instrument. There are two primary tones. So we draw a line to separate the low and high tones produced on the two lips of the slit drum.

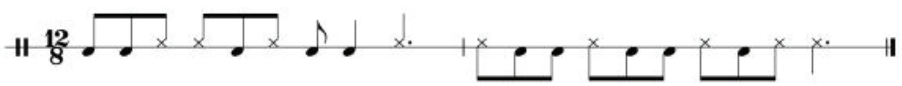
Ex. 9



For melorhythm instruments capable of three or more levels of tone, we would use as many lines or spaces as there are notes. It is not advisable to write on lines and spaces at the same time when scoring for melorhythm instruments, since the combined use of lines and spaces has already become conventional and suggestive of intervals in writing melodies. For secondary notes on our slit-drum model, we can add signs (with explanations) to a level of tone on which a secondary shade of tone is desired. We know, for instance, that most primary tones are produced as "open" strokes, that is, the hand or beater bounces off immediately after impact to allow unimpeded vibration. A different shade of tone is obtained if we play a "closed" or "held" stroke – the striking hand or beater is held down on the surface of the instrument to impede vibration after impact. To notate "closed" strokes, we could merely put a sign such as (-) on top of the note.

The notation system that we have developed as more suitable for writing scores for melorhythm instruments such as the open-ended membrane drum, uses the same principle as that recommended for the tuned drum rows – symbolic notation. The primary low tone level produced as an "open" stroke is given the symbol of a black note head (•); the primary high tone level is given the symbol (x). A slap at the rim has the symbol (S). Other standard symbols have been adopted for other sounds with a tone level or percussive implication used in written scores for modern African classical drumming. A symbolic notation score for a composition based on only the primary tones of a melorhythm instrument would then be as follows:

Ex. 10. Symbolic notation for the open-ended, membrane drum



What we have done is to demonstrate that a literacy approach is possible and desirable in modern African music education. A literate performer in a modern setting in Africa should then be able to play music written by modern African composers for indigenous or Western classical music instruments. We note that an African melorhythm instrument is an indigenous classical instrument with a systematic approach to composition and performance that should guide writing music for such instruments. A literate composer on the modern African music scene should be able to write for other standard indigenous music instruments, bearing in mind the indigenous principle of relative standardization of instruments that informs musical creativity, theory and practice. Relying on a written score that also incorporates the African principle of performance-composition is the only advantage a literate musician, as the creator or interpreter of a finished, documented and copyrighted musical composition, has over the non-literate indigenous expert. Otherwise an oral literacy approach to modern composition remains valid, but could be inadequate in isolation for the creative designs of modern literate composers. Future developments will determine the need or otherwise to impose modern standardization theory as well as technology on African music instruments.

TOPIC 3 Instruments of specialization

STEP I *Indigenous instruments*

The emphasis in music education in African school systems should be placed on the performance-study of indigenous music instruments in the locality of an institution. Start with learning accompaniment instruments by playing them in ensemble situations. Adopt a literacy approach already developed, or any other that is suitable for a unique ensemble imperative. The simplest sounding accompaniment or supporting role may not be easy to play in an ensemble. A lot of concentration and a steady hand are needed, especially in ensemble roles where the same phrase or statement is to be repeated with little if any variation at all, an uncountable number of times. It is important to bear in mind that performance practice in African music demands a very strong sense of phrasing and concentration. Even a percussive structure has to be interpreted from the perspective of its phrase sense. After the basic techniques in sound production and the reading of written scores have been learnt, further instruction on an instrument is best given in ensemble situations, during which African compositional theory and techniques are best illustrated.

Students can progress to available mother or solo instruments after gaining ensemble experience on simpler instruments. It should be noted that a simple instrument is not necessary for children. Indigenous African children normally prefer to experiment on adult instruments. In the African music education system, children are encouraged to play with adults and on adult instruments, except where the children make their own instruments on which they simulate or reproduce adult performance techniques and compositional standards.

Local experts on mother instruments should be recruited, at least on a part-time basis as instructors, but they must work with an enterprising, literate music teacher. As soon as an appreciable skill is acquired, it is advisable that a student specializing on a mother instrument combines private tuition and exercises with performing written scores. Improvisation and extemporization should be encouraged at the same time to stimulate creativity.

STEP II *Voice*

The alternative to specializing in a solo instrument is the voice. Students with good voices, by cultural aesthetic standards, can opt for specialization as singers where there are competent voice teachers. Otherwise the student could be apprenticed to a recognized indigenous solo or specialist singer. An incompetent modern voice teacher could ruin a good voice, especially a young voice. There are standard books for voice development that a voice teacher could use with discretion so as not to negate the cultural voice aesthetic. Songs to be learnt should be selected mainly from books of African songs, particularly songs from contiguous culture areas that help to develop the cultural vocal aesthetic. African performance practices as well as educational principles do not require that a singer should be declared voice-perfect before performing in any public forum. As such, singers and instrumentalists should start giving public performances as soon as basic competence and ensemble discipline are

acquired. Public performances in the college environment should be for local audiences, a majority of whom have no psychical rapport with, and may not appreciate, foreign, European classical songs or voice aesthetic. There are, nevertheless, European art songs as well as songs of other world cultures that are good for voice development. These could be judiciously selected to increase a student's versatility and repertory as well. For a local audience, a brief explanation about the origin, content and background of songs of other cultures engender audience appreciation.

Voice students should be exposed to local ensemble experiences. This would enable them to develop skills in indigenous vocal techniques as well as performance extemporization. It could equally offer experiences in arranging tunes for choral, instrumental or choral-instrumental ensembles.

For purposes of examination, evaluation of vocal performances must emphasize songs from African songbooks or local indigenous repertory appropriately arranged or re-composed. Thus an evaluation programme should include a performance of one's own choice, and arrangements of original or indigenous pieces with one's own choice of ensemble support.

STEP III *Western classical instruments (piano, harmonium, guitar, recorder and other wind and string instruments available)*

Where such European classical instruments are available, they should be studied as an optional extra, and not as an alternative to a specialization on an indigenous mother/solo instrument or voice. There are already standard tutors for any of the European classical instruments that are standardized and mass produced as per modern music instrument technology. An enterprising student who has access to any of the instruments can develop skill on her/his own by using the appropriate instrument tutor, and under the guidance of an instructor where there is a competent one. On instruments such as the piano or the guitar, a student should be encouraged to develop skill in indigenizing the performance and compositional techniques, in order to develop indigenous stylistics for solos or accompaniment for cultural tunes and other popular music informed by African creative idioms. We must note that there are already African performance techniques and styles for the guitar, piano and some wind instruments. Students should cultivate proficiency in such styles more seriously than striving for far-fetched European classical performance aesthetics.

It is advocated that every music student should specialize as a performer on a music instrument, and at the same time gain competence on the performance of as many others as possible. This will be an insurance for her/his future career as a practising musician or composer.

General evaluation: ethnomusicological process in music education practices in Africa

Ethnomusicology is often erroneously associated with the content and practice of music that is not European classical music. Every humanly inspired musical arts creation has an ethnological base and bias by virtue of implicating human/society contexted perspective and import. However, in the context of contemporary African music studies, any music student or professional should adopt an indigenous musicological perspective, which commands deriving knowledge and material for any intra-musical arts specialization through research orientation. Thus can an African musical arts scholar contribute an original voice in the global musical arts discourse.

Attention should be given to:

- the general nature of indigenous music – knowledge of conventional and cultural determinants of content, practice and affect
- issues of resources and creativity that should represent contemporary advancement of indigenous African philosophy, theory and logic
- the historical perspective – knowledge of culture-contacts and expanded worldview that advance, not develop, African creative traditions into modernity as need be.

Distinctive features of classroom ethnomusicology should entail rationalization of content, resources and learning method as per local models and circumstances. This should emphasize the indigenous education philosophy and principle of: "Create music to know music; know music to appreciate music; appreciate music to be spiritually and humanly enriched by the values of music." Music-knowing and thereby the godly base and health values of indigenous musical arts will be advanced by insightful practical involvement and analytical appreciation.

REFERENCE

Hornbostel, E. M. and Sachs, C. (1914). Classification of musical instruments. *Zeitschrift fur Ethnologie*, XLVI Pp 557–590